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Sri Balamanorama Series No. 62.

॥ श्रीः ॥

KIRĀTĀRJUNĪYA

OF BHĀRAVI

॥ किरातार्जुनीयम् ॥

महाकवि-श्रीभारविप्रणीतम् ।

CANTOS 2 & 3. सर्गौ २, ३.

WITH ENGLISH NOTES AND TRANSLATION BY

SANKARA RAMA SASTRI, M. A., B. L.

EDITED BY

S. VISWANATHAN, M. A.

संग्रहालय पुस्तकालय ... संग्रह

Second Edition

7618

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MYLAPORE, MADRAS.

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First Edition 1960

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INTRODUCTION

KIRĀTĀRJUNIYA of Bhāravi is one of the five popular Mahākāvyas in Sanskrit literature, the other four being Kālidāsa's Raghuvaṁśa and Kumārasambhava, Māgha's Śiśupālavadha and Śrī Harsha's Naishadha. A popular saying which gives a comparative estimate of the literary merits of the four poets—Daṇḍin, Bhāravi, Kālidāsa and Māgha runs as follows:—

दण्डिनः पदलालित्यं भारवेरर्थगौरवम् ।
उपमा कालिदासस्य माघे सन्ति त्रयो गुणाः ॥

According to this saying richness of thought is a peculiar feature of Bhāravi's poetry. The reader is advised to test the soundness of this saying by scrutinising particular instances for himself.

That Bhāravi has served as a model to Māgha in several respects will be apparent to readers interested in comparative criticism. We shall refer to a few examples in which Māgha has copied Bhāravi. Bhāravi begins his poem with the word श्रियः. So does Māgha. Bhāravi employs the word लक्ष्मी in the closing stanza of every sarga in this poem. So does Māgha use the word श्री. The first Canto in both the poems is composed in the वंशस्थ

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metre. In the second Canto in both the poems political science is discussed in detail, in the speech of Bhīmasena in the one and in the speech of Uddhava in the other. The arrival of Vyāsa at the residence of Yudhishṭhira in the Dvaitavana is closely imitated by Māgha in the arrival of Nārada at Kṛshṇa's residence and in the ensuing conversation. Corresponding to the description of the Himalayan mountain by Bhāravi there is the description of the Raivataka mountain by Māgha. Similarly there is the description of Jalakrīḍā in the 8th canto of both the poems, similarly of the evening and of the moonrise in the 9th canto of both. Likewise there are descriptions of drunken revelry, love-sports and the like. Having had Bhāravi for his model, Māgha has no doubt improved upon him a good deal. That Bhāravi was excelled by Māgha and the latter by the still later Naishadha is declared by a saying which runs as follows:—

तावद्भा भारवेर्भाति यावन्माघस्य नोदयः।
उदिते नैषधे काव्ये क्व माघः क्व च भारविः॥

'So long does Bhāravi shine as Māgha did not rise. So long does the Sun's lustre shine as there is no advent of the wintry month. When Naishadha has risen, where is Māgha and where is Bhāravi?' Of course it is patent that this saying does not seriously mean anything.

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In the galaxy of Sanskrit poets Bhāravi can be placed next in rank to Kālidāsa, perhaps also to Bhavabhuti. Whereas the language of Kālidāsa is simple, lucid and sweet at first hearing, the style of Bhāravi is recondite and hard to break like a cocoanut. In order to appreciate fully Bhāravi's poetry one will have to labour a good deal as in the case of a cocoanut which has to be broken open before reaching the kernel which in its turn has to be crushed hard for tasting its juice. That is why Bhāravi's diction is traditionally said to be characterised by नारिकेलपाक as distinguished from the द्राक्षापाक of Kālidāsa. Bhāravi's poetry is a typical specimen of artificial poetry that came into vogue later than Kālidāsa. It abounds in grammatical peculiarities, long drawn-out descriptions of the objects of Nature and the like and exhibits a love of alliterations and verbal figures of speech. Even Kālidāsa is not free from the love of verbal embellishments though to a moderate extent. In fact the ninth sarga of his Raghuvaṁśa abounds in Yamakas or repetitions of groups of syllables without an interval.

The acrobatics of the poet is fully displayed by the 15th canto of Kirātārjunīya which abounds in Chitrakāvya. There are instances of verse made up of a single syllable repeated throughout, of verse where single syllables are repeated throughout

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every pāda, of the same foot occurring in all the four pādas of the verse in different meanings and of verse whose letters can be arranged in the form of a diagram. Three such designs or बन्धs have been used viz., गोमूत्रिकाबन्ध, सर्वतोभद्र and अर्धभ्रमक. Some examples are given hereunder :—

न नोननुन्नो नुन्नोनो नाना नानानना ननु ।
नुन्नोऽनुन्नो ननुन्नेनो नानेना नुन्ननुन्ननुत् ॥ XV—14.

स सासिः सासुसूः सासो येयायेयाययाययः ।
ललौ लीलां ललोऽलोलः शशीशशिशुशीः शशन् ॥ XV—5.

विकाशमीयुर्जगतीशमार्गणा
विकाशमीयुर्जगतीशमार्गणाः ।
विकाशमीयुर्जगतीशमार्गणा
विकाशमीयुर्जगतीशमार्गणाः ॥ XV—52.

The hero of this poem is Arjuna, the third of the Pāṇḍavas and the unique archer of the world. He is believed to be an incarnation of sage Nara who in the company of Nārāyaṇa performed penance in days of old in the holy place of Badarināth. Both Nara and Nārāyaṇa later took their birth as Arjuna and Kṛshṇa. The emotion of the heroic or वीररस dominates the poem with the suitable introduction of other Rasas like शृङ्गार as subsidiary Rasas. Even Draupadī's speech in the 1st Canto and Bhīmasena's in the 2nd Canto are marked by a high degree of martial spirit. The stern discipline of Arjuna in penance and the fight between Arjuna

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and Śiva and his hosts which is depicted in the last four cantos of this poem bring out the spirit of the warrior at its height. शृङ्गार, the emotion of erotics, is delineated in the graceful charms and dalliances of the Apsaras ladies that came to tempt Arjuna and other similar passages. The plot of the poem culminates in the acquisition of पाशुपतास्त्र by Arjuna from Lord Śiva. A critical summary of the above features of this poem is given by Mallinātha in the following verse at the end of his commentary on the First Canto :—

नेता मध्यमपाण्डवो भगवतो नारायणस्यांशजः
तस्योत्कर्षकृते त्ववर्ण्यततरां दिव्यः किरातः पुनः ।
शृङ्गारादिरसोऽङ्गमत्र विजयी वीरः प्रधानो रसः
शैलाद्यानि च वर्णितानि बहुशो दिव्यास्त्रलाभः फलम् ॥

Literature has been divided by Sanskrit rhetoricians into two classes: दृश्य that which can be seen and श्रव्य that which can only be heard. Dramatic compositions fall under the category of दृश्य, and all other literary compositions are श्रव्य. The श्रव्य type of literature may be either pure poetry or pure prose or prose and poetry combined, the last type being known as Champū. काव्यं or pure poetry falls under two classes—महाकाव्यं or big poems and खण्डकाव्यं or minor poems. To the class of महाकाव्यं belongs किरातार्जुनीयं. A महाकाव्य is made up of a number of sargas (सर्गबन्धो महाकाव्यं) and generally contains

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descriptions of natural scenery, cities, seasons, seas, mountains, moonrise, sunrise, moonset, sunset, gardens, sports, drinking bouts and the like. The requirements of a महाकाव्य are laid down in the following definition:—

नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनम् ।
उद्यानसलिलक्रीडामधुपानरतोत्सवाः ॥
विप्रलम्भो विवाहश्च कुमारोदयवर्णनम् ।
मन्त्रद्यूतप्रयाणाजिनायकाभ्युदया अपि ॥
एतानि यत्र वर्ण्यन्ते तन्महाकाव्यमुच्यते ।
एषामष्टादशानां यैः कैश्चिदूनमपीष्यते ॥

In all महाकाव्यs with the exception of Raghuvaṁśa descriptions preponderate and the narrative portion is meagre, particularly so in Kirātārjunīya.

The title of the book viz., किरातार्जुनीयं can be derived in the following way. किरातश्च अर्जुनश्च किरातार्जुनौ—a Dvandva compound in the first instance. किरातार्जुनावधिकृत्य कृतो ग्रन्थः किरातार्जुनीयं formed by adding छप्रत्यय under Pāṇini:—शिशुक्रन्दयमसभद्वन्द्वेन्द्रजननादिभ्यश्छः. किरातार्जुनीयं means a poem relating to किरात and अर्जुन. किरात is no other than Lord Śiva who came in the form of a hunter to confer blessings on Arjuna who was doing penance. The theme of the poem relates to the valiant fight between Arjuna and Śiva, pleased with which Śiva granted the Pāśupatāstra to Arjuna. The word किरात in the title is not to be

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confused with the forester who appears at the outset of the poem. The latter is referred to by the poet only as वनेचरः or वनसंनिवासिनां पतिः, a mere forester.

The Date of Bhāravi.

Kirātārjunīya is the only work of Bhāravi known to us, and it contains no internal evidence from which the life, history or date of the poet can be gathered. The Aihole inscription dated 634 A. D. reads as follows:—

येनायोजि नवेऽश्मस्थिरमर्थविधौ विवेकिना जिनवेश्म ।
स विजयतां रविकीर्तिः कविताश्रितकालिदासभारविकीर्तिः ॥

So Bhāravi must have lived earlier than 634 A. D. The question is how far he can be pushed back. The Gummareddipur plate inscription (Indian Ant. Vol. 42, p. 204) mentions that Durvinīta wrote a commentary on the 15th Canto of Kirātārjunīya. Historians have come to the conclusion that King Durvinīta ruled about 580 A. D. From the account given in Daṇḍin's Avantisundarī Kathā it is known that Bhāravi was a friend of King Durvinīta. So Bhāravi can be placed somewhere about 570 A. D., which is the conclusion arrived at by Mr. Kale.

That Daṇḍin was a descendant of Bhāravi follows from the account given by Daṇḍin himself in Avantisundarī Kathā. According to this prose-

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work one Narayanaswami was born in a family of the Brahmanas of the Kauśika gotra as a native of Ānandapura in Guzerat and he migrated to Achalepur (modern Ellichpur in the Berars). His son was Dāmodara also called Bhāravi, because his genius was as bright as the Sun. Bhāravi was a friend of prince Vishṇuvardhana and later of King Durvinīta. On invitation Bhāravi went to and became the court-poet of King Siṁhavishṇu of Kāñchī. Bhāravi had a son Manoratha, and the latter's fourth son Vīradatta had a son Daṇḍin through his second wife Gaurī. It therefore follows that Daṇḍin was the great grandson of Bhāravi. Daṇḍin's date is generally fixed at 670 A. D. Putting Bhāravi a century earlier, the probable date of Bhāravi is 570 A D. which accords with the inference drawn from the inscriptions. We may therefore tentatively place Bhāravi in or about the middle of the 6th century A. D.

That a number of commentaries have been written on Kirātārjunīya is mentioned in the Sanskrit preface to the Nirnaya Sagar Press edition of Kirātārjunīya. The list of commentators given there contains the following names:—

प्रकाशवर्ष जोनराज एकनाथ धर्मविजय विनयसुन्दर नरहरि and मल्लिनाथ. The first two of these are Kashmiris, the second two Jains, and the remaining three are all southerners. The last of all, the famous Mallinātha, was a

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native of Āndhradeśa and lived in the 14th century. Mallinātha's commentary known as घण्टापथ is easily the best of all commentaries.

Kirātārjunīya contains 18 Sargas on the whole. The following is a summary of the story given in the order of the sargas.

1. The forester whom Yudhishṭhira engaged as a spy to gather intelligence about Duryodhana's administration of the kingdom comes to Yudhishṭhira in the Dvaita forest and informs him of the ideal manner in which Duryodhana was administering the kingdom in his attempt to win over the love of his subjects and stabilise his position as a ruler of the kingdom which he had obtained from the Pāṇḍavas by the deceitful means of gambling. When the forester is gone after divulging the news, Yudhishṭhira communicates the same to Draupadī in the presence of his younger brothers. Draupadī already smarting under the insults hurled at the Pāṇḍavas and herself by the Kauravas headed by Duryodhana, is incensed at the success that was being achieved by the enemies and condemns in strong language the policy of forbearance pursued by Yudhishṭhira towards his enemies and urges him to take prompt action.

2. On hearing Draupadī's speech Bhīmasena follows suit by condemning Yudhishṭhira for his

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meekness and urges him to take action against the enemies by a reference to the principles of statecraft. Yudhishṭhira remains unmoved and in turn preaches forbearance for the time being till the period of exile undertaken by the Pāṇḍavas will expire when the time will be ripe for declaring hostilities. At the end of Yudhishṭhira's speech Sage Vyāsa comes to the Pāṇḍavas and is accorded a cordial reception by Yudhishṭhira.

3. After addressing words of welcome Yudhishṭhira asks the sage about the cause of his arrival. After extolling the conduct of Yudhishṭhira the sage replies that the enemy is supported by stalwart archers like Bhīshma and Karṇa and that to enable the Pāṇḍavas to gain the requisite power to conquer the enemy he has come there to teach a Mantra. At the bidding of Yudhishṭhira Arjuna learns the Mantra at the feet of Vyāsa who also advises Arjuna to promote his powers by doing penance. The sage invokes a Yaksha and bids him escort Arjuna to the Indrakīla mountain on the Himalayas where he is to do penance. Arjuna's brothers are depressed at his impending departure for a while, but soon collect themselves. Draupadī suppressing her grief due to his separation reminds Arjuna of the insults offered by the enemy and rouses him to a deep resolve to spare no pains to qualify himself

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for the destruction of foes. Arjuna starts on his journey to the Indrakīla mountain, escorted by the Yaksha.

4. On his journey Arjuna witnesses the beauty of the season of autumn (described in detail by the poet). The Yaksha who escorts Arjuna gives a description of the beauties of autumn. Both ultimately sight the Himalayas.

5. Arjuna witnesses the beauty of the Himalayas (described in detail by the poet). The Yaksha gives his own elaborate description of the features of the Himalayas and parts with Arjuna after pointing out Mount Indrakīla to him.

6. Ascending the Indrakīla mountain, Arjuna crosses the many rills flowing into the Gaṅgā and reaches a suitable level ground on its top where he engages in penance. Amazed at his severe penance, the foresters in guard of the mount report his penance to their master Indra. Delighted at the news but desirous of testing the steadiness of Arjuna's penance, Indra bids a host of celestial nymphs tempt and spoil the penance of Arjuna. Accordingly the Apsaras ladies set out for Arjuna's penance-site.

7. The celestial nymphs walk on gracefully, accompanied by Gandharvas, and as they reach Mount Indrakīla, establish and fix their abode in

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tents with accommodation provided for their chariots, elephants and horses.

8. The celestial ladies ramble into the woods accompanied by the Gandharvas and gather flowers and on reaching the celestial Gaṅgā they indulge in sports in its waters in the company of their lovers and at the end emerge therefrom.

9. The evening comes on; the Sun sets; darkness spreads. The Moon rises in all glory. The celestial party engage in sexual sports and indulge in drinking wine which adds to their confused enjoyment. At the end of the night the party are roused from sound sleep caused by the fatigue of excessive enjoyment by the songs of minstrels and the day dawns.

10. The Apsaras ladies go near Arjuna who is fixed in penance and, as all the six seasons appear simultaneously to facilitate their purpose, tempt him with their lovely gestures, actions and words. Arjuna remaining unshaken, the ladies accompanied by the Gandharvas go back to their home in disappointment.

11. Indra disguised as an aged sage appears before Arjuna who extends a cordial reception. The sage extols Arjuna's penance, but points out that his penance does not seem to be that of a sincere seeker after truth in view of the arms borne by

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him and warns him that penance with a material benefit in view is not desirable. In reply Arjuna justifies the object of his penance inasmuch as it is imperative for a self-respecting Kshatriya to vindicate his valour by retaliation against the enemies that have duped him. In the end Indra discloses his true form, expresses his appreciation of Arjuna's endeavour and advises him to propitiate Lord Śiva and then disappears.

12. Arjuna does penance for pleasing Śiva. Oppressed by the heat of his penance, the Siddhas and sages go to Śiva and relate the severity of his penance and their consequential worry. Śiva states that he would take the form of a hunter and go to Arjuna's forest ahunting in order to destroy the demon Mūka who taking the form of a boar would attack Arjuna and that when the boar is hit by his arrow and Arjuna's arrow simultaneously a controversy would ensue between them both resulting in their trial of strength against each other wherein Arjuna will exhibit his valour which all people can witness with pleasure. Śiva's attendant hosts also take the form of hunters. And the army of hunters thus formed walk into the forest of Arjuna ostensibly for hunting. Śiva espies the demon tearing the earth in the form of a boar by the side of Arjuna and marching to attack him. After leaving the bulk of his army on the banks of the celestial

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Gaṅgā, Śiva accompanied by a few of his hosts starts pursuing the track of the boar.

13. The boar is sighted by Arjuna. The march of the boar towards Arjuna gives rise to several speculations in his mind as to the identity of the boar and its purpose. Arjuna concludes that the boar is coming to attack him and decides to kill it in self-defence. Meanwhile Śiva too decides to kill it to protect Arjuna. Both aim their arrows at the boar which is thereby killed. Arjuna wishes to take back his arrow which wrought the slaughter of the boar and goes to it. A hunter sent by Śiva forbids Arjuna to take the arrow and claims that the boar was killed by his master's arrow, not by Arjuna's arrow. He also says that Arjuna is not entitled to take the arrow by force, but that if he longs for it he should beg of his master who would readily give it if requested and that it would be proper for Arjuna to make friends with his master through whose help he can not only realise his wish but also reach to glory.

14. Feeling mortified by the message of the lord of hunters, Arjuna repudiates the charge of his coveting a single arrow when he commands of an inexhaustible stock of arrows by the power of Agni pleased by him. If on the other hand the lord of hunters is covetous of the arrow, Aruna says, he

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must apply to him and receive it as a favour. As for the suggestion that Arjuna will do well to seek the friendship of the hunter, it is beneath his dignity, a Kshatriya of noble birth that he is, to mingle with a Kirāta of low birth. This reply of Arjuna is duly transmitted by the messenger to Śiva who at once orders his army to march for vanquishing Arjuna. The army marches stamping the Earth under its feet and assails Arjuna. Arjuna retaliates by showering innumerable arrows which Siva's army is unable to withstand.

15. Harassed by Arjuna's arrows, Śiva's hosts begin to flee but are encouraged by Śiva to come back to the battlefield. Śiva himself bears the brunt of battle and engages in a fight with Arjuna wherein each repels the arrows of the other with his arrows. When the whole world is engulfed in an ocean of arrows discharged by both, the sages that witness the fight are struck with wonder.

16. Puzzled by the extraordinary skill of the Kirāta, Arjuna indulges in speculation as to his identity. Determined to vanquish the enemy, he discharges the Svāpanāstra by which the whole army of Kirātas is laid in sleep and paralysed. A lustre rising from Śiva's head drives out their slumber and brings them back to alertness. Then Arjuna dischages the Nāgāstra by which the whole space

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is filled with serpents with blazing tongues and eyes emitting fire. This is met and subdued by the Gāruḍāstra discharged by Śiva. The Āgneyāstra (fire-missile) then discharged by Arjuna is effectively put out by the Vāruṇāstra of Śiva. When all the astras of Arjuna are thus absorbed by Śiva, Arjuna still hopes to score a victory by the strength of his arms.

17. Arjuna assails Śiva's hosts with arrows. The arrows thrown on Śiva's person fail to inflict pain. Arjuna discharges the next volley of arrows which are arrested on the way and split by Śiva's arrows. Śiva invokes his innate power and consumes all the arrows of Arjuna. The quivers of Arjuna become empty of arrows. His armour also drops down by the power of Śiva along with the empty quivers. Arjuna strikes at Śiva with his bow which is also coolly assimilated by Śiva. Śiva hits him with arrows. Arjuna takes hold of his sword which is also split off the handle by Śiva's arrows. Deprived of all weapons, Arjuna showers stones and rocks at Śiva who reduces them to powder with his arrows. Then Arjuna uproots big trees and throws them at Śiva who sunders them to pieces with his arrows. Then Arjuna strikes at the broad chest of Śiva with his hands. Śiva puts up with the action of Arjuna with a paternal fondness.

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18. Śiva strikes at Arjuna with his fist. The blows dealt with fists against each other resound in the caves of the Himalayas. Śiva's chest is covered with drops of blood. Hit by Śiva, Arjuna slips three or four footsteps. Arjuna regains his ground and seizes both the hands of Śiva with both his hands separately. Wrestling ensues. As Śiva rises up from the ground Arjuna catches hold of his feet. Śiva presses him hard to his chest. Śiva reveals his own form. Arjuna salutes him. The quivers, bow, armour and sword are seen restored. Rains drench the Earth, flowers fall from the sky and the beat of drum is heard all round. All the Lokapālas throng at the scene in their chariots. Swans flock to the spot. Gentle breeze blows. Arjuna offers prayers to Śiva and seeks the boon of efficiency to conquer his enemies. Śiva imparts the Pāśupatāstra and the entire Dhanurveda to Arjuna. The Lokapālas too bless him with the conferment of their Astras. The gods congratulate Arjuna on his acquisition. At the bidding of Śiva Arjuna goes back and with his powers thus heightened salutes the feet of Yudhishthira.

In the Mahā Bhārata the story covered by Kirātārjunīya occurs in Vana Parva, Adhyāyas 24 to 42 The story as related in the Mahā Bhārata is as follows :—

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One evening at the expiry of thirteen months after the Pāṇḍavas went on exile into the woods in pursuance of the stipulation made at the gambling with Duryodhana, when the Pāṇḍavas were holding conversation in the Dvaita forest, Draupadī, smarting in grief under the wrongs done to them by the enemy Duryodhana, reminded Yudhishṭhira of the wrongs done by the enemy and referred to the hardships undergone by the Pāṇḍavas contrasting their plight for the time being with the one enjoyed by them previously and exhorted Yudhishṭhira to wreak vengeance on the foe. In reply Yudhishṭhira expatiated on the evils of anger and affirmed that forgiveness is the highest virtue. Draupadī expressed her scepticism as to the value of forgiveness in the context. Yudhishṭhira refuted his wife and declared with emphasis that vitrue is its own reward. Bhīma continued in the strain started by Draupadī and exhorted Yuḍhishṭhira to snatch the kingdom from the enemy by force. To that Yudhishṭhira then expressed his inability to violate the pledge undertaken by him. Bhīma censured Yudhishthira as weak, but Yudhishṭhira deprecated immediate action. At this stage Vyāsa came to the Pāṇḍavas and imparted to Yudhishṭhira the knowledge of प्रतिस्मृति. At the suggestion of the sage the Pāṇḍavas moved to the Kāmyaka forest. There Yudhishṭhira imparted to Arjuna the knowledge

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of प्रतिस्मृति which he had learnt from Vyāsa. And at the command of Yudhishṭhira, Arjuna on whom depended the hope of Pāṇḍavas, armed with his bow and other weapons for self-defence, set out from the Kāmyaka forest with the object of beholding Indra. Draupadī exhorted Arjuna on the eve of his journey to be resolute in his purpose. Arjuna passed over many mountains inhabited by ascetics, reached the Himavān in one day in high speed caused by his ascetic austerities, crossed Gandhamādana and reached Mount Indrakīla. There Arjuna met with Indra in the guise of an ascetic who advised him to throw off his bow. But Arjuna would not be moved to swerve from his purpose. Indra then disclosed himself to Arjuna and advised him to obtain the sight of Mahādeva from whom he could realise all his wishes. Indra then disappeared, and Arjuna devoted himself to penance all the more. The austere penance of Arjuna blazed all the more and its heat disturbed the Ṛshis of the forest, who thereupon approached Śiva to put an end to Arjuna's penance. The illustrious Hara taking the form of a Kirāta with his bow and arrows came quickly down on the breast of Himavān. He was accompanied by Umā in the guise of a Kirāta woman and also by a host of spirits and women in the form and attire of Kirātas. Still silence prevailed in the forest at the arrival of the god of gods

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Mahādeva beheld a demon named Mūka seeking in the form of a boar to slay Arjuna. Arjuna took up his Gāṇḍīva and aimed his arrow at the boar. The Kirāta too let fly an arrow. Both arrows hit the boar at the same instant. Arjuna asked the Kirāta why he shot at the boar that had been first aimed at by himself. The Kirāta replied that Arjuna was a newcomer whereas he was a native of the woods, and the Kirāta claimed that the Rākshasa was killed by his arrow. At the words of the Kirāta Arjuna became enraged and attacked him with arrows. But the Kirāta with a glad heart received all those shafts upon himself and contemptuously asked Arjuna to throw his best arrows furthermore. Arjuna began to shower his arrows again. Both of them became angry and engaging in a fierce combat began to shoot arrows at each other. Śaṅkara bore the downpour of Arjuna's arrows with a cheerful heart and stood adamant. A further stream of arrows was shot by Arjuna and that too was borne by Śaṅkara with a glad heart. The arrows of Arjuna were exhausted. Taking up his bow and dragging the Kirāta with his bowstring, Arjuna struck him some fierce blows. But the Kirāta snatched the bow from his hands. Arjuna took up his sword and struck at the head of the Kirāta. The sword at the touch of the Kirāta's crown broke into pieces. Arjuna then commenced the conflict with trees and

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stones which were coolly borne by the Kirāta. Arjuna then struck the invincible god with his clenched fists, and the god in the Kirāta form returned fierce blows. Arjuna clasped the Kirāta and pressed him with his chest. But the Kirāta pressed Arjuna with force and laid him senseless. Arjuna fell down on earth without power of movement. Soon, however, he regained consciousness and mentally prostrating himself before the god of gods and making a clay-image of that deity, worshipped it with offerings of floral garlands. Beholding the garland offered to the clay-image decking the crown of the Kirāta, Arjunr became filled with joy and prostrated himself at the feet of the Kirāta. Pleased with Arjuna, the god in the form of Kirāta granted Arjuna eyes to see him in his true form and Mahādeva revealed his true form to him. Arjuna offered prayers to the god and implored him to pardon his fault. The illustrious Hara cheerfully clasped Arjuna with his arms and consoled him. Arjuna begged of the god to confer on him the invincible weapon called the Brahmaśiras. Śiva graciously conferred on him his Pāśupatāstra with an admonition that it should not be hurled without adequate cause. Arjuna learnt from him all the mysteries about hurling and withdrawing it, and the Astra attended on Arjuna. Śiva gave back the Gāṇḍīva to Arjuna and went up into the skies. To that

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place where Arjuna stood ruminating over his achievement came Varuṇa, Kubera, Yama and Indra with all their paraphernalia. Yama granted his mace, Varuṇa his noose and Kubera his weapon known as अन्तर्धानं. Indra invited Arjuna to Heaven, promising to bestow his celestial weapons on him there. The Lokapālas went away, and in a moment came Mātali with Indra's car and took Arjuna to Heaven where eventually Arjuna received celestial weapons from Indra. Arjuna returned from Heaven and joined the Pāṇḍavas in the Gandhamādana mountain.

From a comparison of the above two summaries the deviations of plot introduced by the poet can be easily noticed. The employment of the forester as a spy and his report to Yudhishṭhira about the administration of the kingdom by Duryodhana are new. Between the speeches of Draupadī and Bhīmasena urging Yudhishṭhira to wreak vengeance immediately on the enemy some discussion between Draupadī and Yudhishṭhira intervenes in the original, which is absent from the poem. In the original Vyāsa imparts the science of प्रतिस्मृति to Yudhishṭhira in the first instance, and the latter in his turn imparts it to Arjuna after moving to the Kāmyaka forest. But in our poem at the request of Yudhishṭhira, Vyāsa himself imparts the knowledge direct to Arjuna. The escort of the Yaksha

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provided to Arjuna by sage Vyāsa is purely an invention of the poet and naturally so the Yaksha's description of autumn and of the Himalayas. The attempt of Indra to disturb the penance of Arjuna by means of celestial damsels in order to test his steadfastness of purpose is again an invention of the poet and much more so are the trip of Apsaras ladies from Heaven to the Indrakīla mountain and their sports in the company of Gandharvas and the approaches made by them to Arjuna and their return to Heaven. The appearance of Indra disguised as an aged ascetic is common to both the original and the poem, with the sole modification that Indra appears at the very outset in the original while in the poem his appearance occurs after Arjuna has performd severe penance that is reported to Indra by the residents of the mountain. But the dissuasion of Arjuna by Indra from pursuing penance with a material object in view is common to both Mahā Bhārata and Kirātārjunīya. In both Indra discloses his true form and advises Arjuna to propitiate Lord Śiva. In both the severity of Arjuna's penance and the consequential worry are reported to Śiva, and Śiva consoles the Ṛshis that make the report. The incident of Śiva taking the form of a Kirāta and walking into the woods and the simultaneous fall of arrows from the bows of Śiva and Arjuna at the demon Mūka who, taking the form of

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a boar, was attacking Arjuna are common to both the plots. The poem newly introduces a message from Śiva through an agent forbidding Arjuna to take out the arrow from the dead body of the victim. The advice of Śiva's agent to Arjuna to make friends with his master who is invincible and Arjuna's reply prompted by a martial spirit are peculiar to the poem. The shower of arrows by Arjuna at the Kirāta's forces and their discomfiture, the revival of their energy by the encouragement of their master, Arjuna's discharge of the Astra by which the whole army was laid in sleep are new features introduced in the poem. Arjuna's Nāgāstra met by Śiva's Gāruḍāstra and Arjuna's Āgneyāstra met by the Vāruṇāstra of Śiva are new features of the poem. Whereas the fight is done solely by Arjuna and Śiva in single combat in the original, the poem introduces the participation of Śiva's army, though at a later stage the fight is restricted to them both personally. The frustration of Arjuna's Gāṇḍīva and sword and his shower of stones and trees at Śiva are common to both as also the fight with their fists. The story of Arjuna making a clay image of Śiva and his worshipping it with a garland and appearance of the garland on the head of the Kirāta which are related in the original do not find a place in the poem. The conferment of the Astras by Lokapālas

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to Arjuna takes place in the presence of Śiva in the poem but only after the god's disappearance in the original. In the poem Arjuna goes back at once to Yudhishṭhira whereas in the Mahā Bhārata he goes to Heaven and stays there as a guest of Indra for some time and joins the Pāṇḍavas later on in the Gandhamādana mountain.

Sargas 2 & 3 of the Kāvya (which alone are printed here) correspond to Adhyāyas 33 & 36 of the Vana Parva in the Mahā Bhārata. Whereas the whole of Draupadī's speech set out in the 1st sarga has corresponding passages in the Mahā Bhārata, Bhīmasena's speech in the 2nd Canto can not be so clearly traced to the original in a large measure. In Mahā Bhārata, Bhīmasena speaks in a fiery note characteristic of a warrior while in Kirātārjunīya he speaks all politics like a veteran in statecraft.

C. SANKARA RAMA SASTRI.

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EDITOR'S NOTE

This edition includes Cantos 2 & 3 of Kirātārjunīya, the latter of which has been prescribed as Text for B. A. 1962 of the Madras University. I may be allowed to state that English Notes and Translation of the 3rd Canto also were prepared by my father himself.

S. VISWANATHAN.

Mylapore, Madras.
18th March, 1960.

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॥ श्रीः ॥

महाकवि-श्रीभारविप्रणीतं

॥ किरातार्जुनीयम् ॥

द्वितीयः सर्गः ।

विहितां प्रियया मनःप्रियामथ निश्चित्य गिरं गरीयसीम् ।
उपपत्तिमदूर्जिताश्रयं नृपमूचे वचनं वृकोदरः ॥ १ ॥

[अन्वयः] अथ वृकोदरः प्रियया विहितां मनःप्रियां गिरं गरीयसीं निश्चित्य नृपम् उपपत्तिमत् ऊर्जिताश्रयं वचनम् ऊचे ॥ १ ॥

THE SECOND CANTO

1. Then, having concluded that the speech, agreeable to the heart, made by his beloved was weighty, Vṛkodara (Bhīmasena) addressed to the king words containing sound arguments and lofty purport.

1. This canto sets out the speech of Bhīmasena and Yudhishṭhira's reply. अथ Afterwards. वृकोदरः Bhīmasena. प्रियया विहितः गिरं The speech uttered by his beloved i.e., Draupadī. विहित Past passive participle of धा with वि. The root धा with वि means to act or perform, but to suit the context विहितां

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has to be construed in the sense of अभिहितां spoken. How is the speech? मनसः प्रियां Pleasing to the heart. गरीयसीं निश्चित्य After concluding that the speech was weighty. गरीयसी Feminine of गरीयस् Comparative degree of गुरु. उपपत्तयः सन्त्यस्मिन् इति उपपत्तिमत् Possessed of sound reasoning, ऊर्जितः आश्रयः यस्य तत् ऊर्जिताश्रयं Possessed of lofty purport, both adjectival to वचनं. नृपं ऊचे Told Dharmarāja the following statement. ऊचे Perfect 3rd person singular of ब्रू in the Ātmanepada. It governs two objects—नृपं and वचनं. वृकोदरः नृपं वचनं ऊचे. Change the voice. वृकोदरेण नृपः वचनं ऊचे. The Indirect object of ब्रू takes the Nominative case in the passive voice. Vide Kārikā:—गौणे कर्मणि दुह्यादेः प्रधाने नीहृकृष्वहाम्।

यदवोचत वीक्ष्य मानिनी परितः स्नेहमयेन चक्षुषा।
अपि वागधिपस्य दुर्वचं वचनं तद्विदधीत विस्मयम्॥ २॥

[अन्वयः] मानिनी स्नेहमयेन चक्षुषा परितः वीक्ष्य यत् अवोचत दुर्वचं तत् वचनं वागधिपस्यापि विस्मयं विदधीत (अथवा) वागधिपस्यापि दुर्वचं तत् वचनं विस्मयं विदधीत॥२॥

2. 'What the lady of self-respect has spoken after viewing all aspects with an affectionate eye —that statement, hard to make (for any one), will strike wonder even to Bṛhaspati (Lord of speech).

2. Here begins the speech of Bhīmasena which runs through 23 verses i.e., up to verse 24. मानः अस्याः

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अस्तीति मानिनी A lady proud of her birth in the warrior caste. This refers to Draupadī. स्नेहेन प्रचुरं स्नेहमयं. Pāṇini :—तत्प्रकृतवचने मयट्. तेन स्नेहमयेन चक्षुषा By an eye filled with affection. This shows that Draupadī's speech was that of a well-wisher. परितः वीक्ष्य After examining all aspects. यत् (वचनं) अवोचत Which she spoke. अवोचत Aorist 3rd person singular of ब्रू. Pāṇini :—वच उम्. Conjugate :—अवोचत अवोचेतां अवोचन्त, अवोचथाः अवोचेथां अवोचध्वं, अवोचि अवोचावहि अवोचामहि. यत् अवोचत to be taken along with तत् वचनं. वचनं is further qualified by an adjectival phrase :—अपि वागधिपस्य दुर्वचं. वाचां अधिपः वागधिपः Bṛhaspati. तस्य वागधिपस्य अपि दुःखेन वक्तुं शक्यं दुर्वचं Impossible to speak for even Bṛhaspati. तत् वचनं That speech; the speech which Draupadī made. विस्मयं विदधीत Will strike wonder to all. विदधीत Potential 3rd person singular of धा with वि to make. Or construe—दुर्वचं तत् वचनं वागधिपस्यापि विस्मयं विदधीत That speech hard to be spoken will strike wonder even to Bṛhaspati. वचनं विस्मयं विदधीत. Change the voice :—वचनेन विस्मयो विधीयेत.

विषमोऽपि विगाह्यते नयः कृततीर्थः पयसामिवाशयः ।
स तु तत्र विशेषदुर्लभः सदुपन्यस्यति कृत्यवर्त्म यः ॥ ३ ॥

[अन्वयः] विषमः अपि नयः पयसाम् आशयः इव कृततीर्थः (सन्) विगाह्यते । तु तत्र स विशेषदुर्लभः यः कृत्यवर्त्म सत् उपन्यस्यति ॥ ३ ॥

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3. 'Though tough (rugged at the base), statecraft, like a tank of water, can be entered into, if subjected to practice (if provided with a flight of steps). But one who will properly counsel the method of practice therein is exceedingly hard to find.

3. विषमोऽपि Though tough. नयः Statecraft. कृतं तीर्थं यस्य सः कृततीर्थः सन् Being put to constant practice. विगाह्यते Is grasped. Like what? पयसां आशय इव Like a reservoir of waters; like a tank. The tank is also विषम Rugged; possessed of different degrees of depth; or possessed of uneven terrain leading to it. कृततीर्थः सन् If provided with a flight of steps. विगाह्यते It is easily entered into. People easily get into the tank which is provided with a flight of steps. तीर्थ means both practice and a flight of steps, the two meanings respecively being applicable to उपमेय and उपमान. Vide Viśva :—तीर्थं शास्त्राध्वरक्षेत्रोपायोपाध्यायमन्त्रिषु । and Halāyudha :—तीर्थं योनौ जलावतारे च ।. तु = किंतु. तत्र There; in both statecraft and tank. सः विशेषदुर्लभः That person is exceedingly scarce. Which person? यः कृत्यस्य वर्त्म कृत्यवर्त्म सत् उपन्यस्यति Who counsels properly the way to do things i.e., the policy to be pursued in matters of statecraft like peace and war. कृत्यवर्त्म refers also to the method of getting into the tank for safely bathing, drawing water etc. No doubt when a flight of steps is provided the tank is easy to enter. But the difficulty lies in constucting it after a due

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examination of good and bad positions in the tank. Similarly statecraft is obscure i.e., hard to discover or expound, but once it is expounded there will be many to follow. Though not steeped in statecraft Draupadī has spoken well, and all will wonder at her speech.

परिणामसुखे गरीयसि व्यथकेऽस्मिन्वचसि क्षतौजसाम् ।
अतिवीर्यवतीव भेषजे बहुरल्पीयसि दृश्यते गुणः ॥ ४ ॥

[अन्वयः] परिणामसुखे गरीयसि क्षतौजसां व्यथके अल्पीयसि (अपि) अस्मिन् वचसि अतिवीर्यवति अल्पीयसि भेषजे इव बहुः गुणः दृश्यते ॥ ४ ॥

4. 'As in the case of a tiny but highly powerful drug, a good deal of merit is to be seen in this short speech, tending to a happy fruition, and weighty but poignant to men of stunted powers.

4. This verse gives the reason why Draupadī's words should be heeded. अस्मिन् वचसि In this speech; in the speech of Draupadī. How is the speech ? परिणामे सुखं तस्मिन् परिणामसुखे Beneficial in the result. अत्यन्तं गुरु गरीयः तस्मिन् गरीयसि Weighty. क्षतं ओजः येषां तेषां क्षतौजसां व्यथके. It is bitter to persons barren of valour. क्षत Past passive participle of क्षण् (क्षणु हिंसायां) 8th conjugation. क्षण् + त = क्षत. The dropping of the final nasal of the root is due to Pāṇini :—अनुदात्तोपदेश etc. अत्यन्तं

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अल्पं अल्पीयः तस्मिन् अल्पीयसि. The speech is very brief; limited in words. While गरीयसि refers to the quality, अल्पीयसि refers to the quantity. बहुः गुणः दृश्यते Enormous merit is seen. A comparison is set out for Draupadī's speech in the phrase—अतिवीर्यवति भेषजे इव As in a very powerful drug. All the adjectives of वचसि are also applicable to भेषजे. The भेषज or medicine is परिणामसुखं Wholesome in the result. गरीयस् Very powerful. क्षतौजसां व्यथके Giving pain to persons devoid of vitality. When a good medicine begins to act, it will give pain to diseased persons at the outset. Or its actions will be so virulent that it would rouse suspicions about its good effects. अल्पीयस् A very small dose of powerful medicine brings about enormous good result. अतिशयितं वीर्यं अतिवीर्यं अस्मिन्नस्तीति अतिवीर्यवत् तस्मिन् अतिवीर्यवति. बहुः गुणः Enormous merit viz. health, strength etc.

इयमिष्टगुणाय रोचतां रुचिरार्था भवतेऽपि भारती ।
ननु वक्तृविशेषनिःस्पृहा गुणगृह्या वचने विपश्चितः ॥ ५ ॥

[अन्वयः] रुचिरार्था इयं भारती इष्टगुणाय भवतेऽपि रोचताम् । गुणगृह्या विपश्चितः वचने वक्तृविशेषनिःस्पृहा ननु ॥ ५ ॥

5. 'Let this speech, so agreeable in sense, appeal also to you who are fond of merits. Wise men that are impressed by the merits of a speech

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care little indeed for the distinctions between speakers.

5. Bhīma argues that Draupadī's speech should appeal to Dharmarāja, because merits are the guiding test in a speech. रुचिरः अर्थः यस्याः सा रुचिरार्था Possessed of attractive purport; convincing; adjectival to इयं भारती This speech; the speech of Draupadī. इष्टः गुणः यस्य तस्मै इष्टगुणाय भवतेऽपि रोचतां Let it appeal to you too who are fond of merits. रुच् and its synonyms govern a noun denoting the person pleased in the Dative case. Pāṇini :—रुच्यर्थानां प्रीयमाणः. रोचतां Imperative 3rd person singular of रुच् to be liked. If you ask whether a woman's advice is to be heeded, the answer is that merits alone are the test. गुणानां गृह्याः गुणगृह्याः विपश्चितः Wise men who are impressed with or partial towards merits. वचने In a speech. वक्तृविशेषे निःस्पृहाः ननु Are indeed indifferent to the difference of speakers. Compare maxim :—युक्तियुक्तं वचो ग्राह्यं बालादपि शुकादपि. So it is proper to follow even a woman's advice if it is sound.

चतसृष्वपि ते विवेकिनी नृप विद्यासु निरूढिमागता ।
कथमेत्य मतिर्विपर्ययं करिणी पङ्कमिवावसीदति ॥ ६ ॥

[अन्वयः] हे नृप, चतसृष्वपि विद्यासु निरूढिम् आगता (अत एव) विवेकिनी ते मतिः कथं करिणी पङ्कमिव विपर्ययम् एत्य अवसीदति ॥ ६ ॥

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6. 'King, how does your shrewd intellect that had attained proficiency in all the four departments of learning, reach confusion and sink low like a she-elephant on reaching the mire ?

6. Bhīma condemns the dullness that has overtaken Dharmaputra. हे नृप. चतसृष्वपि विद्यासु In all the four sciences necessary for the conduct of the world. The four sciences are—आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती। विद्याश्चैताश्चतस्रस्तु लोकसंस्थितिहेतवः ॥ Kāmandaka. आन्वीक्षिकी is Logic including philosophy. त्रयी means Scriptures—the three Vedas—Ṛk, Yajus and Sāma. वार्ता Economics. दण्डनीतिः Politics. निरूढिं आगता That has attained a proficiency. विवेकिनी Possessed of sound discrimination. Both adjectival to ते मतिः Your intellect. Manu sets out the benefits derived from a knowledge of the four Vidyas as follows:—आन्वीक्षिकी तु विज्ञानं धर्माधर्मौ त्रयीस्थितौ। अर्थानर्थौ च वार्तायां दण्डनीत्यां नयानयौ ॥ Such an intellect of yours. विपर्ययं एत्य Becoming confounded. करिणी पङ्कमिव As a she-elephant would on getting into the mire. कथं अवसीदति How does it sink low ? Your present confusion is hardly in keeping with your proficiency in all the four sciences. अवसीदति. सद् changes to सीद् in all conjugational tenses.

विधुरं किमतः परं परैरवगीतां गमिते दशामिमाम्।
अवसीदति यत्सुरैरपि त्वयि संभावितवृत्ति पौरुषम् ॥ ७ ॥

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[अन्वयः] त्वयि परैः इमाम् अवगीतां दशां गमिते (सति) सुरैरपि संभावितवृत्ति पौरुष अवसीदति इति यत् अतः परं विधुरं किम् ॥ ७ ॥

7. 'What greater woe can there be than this—that, when you are landed by your enemies in this reprehensible plight, the valour that once commanded the esteem of even the gods should sink so low ?

7. Your present confusion has resulted in a deplorable loss of prestige. त्वयि परैः इमां अवगीतां दशां गमिते (सति) Locative absolute. When you are landed in this reprehensible plight by your enemies. अवगीता synonymous with गर्हिता. सुरैरपि संभावितवृत्ति पौरुषं Your valour which was held in high esteem even by the gods. अवसीदति इति यत् The fact that it goes to ruin. अतः परं Than this. किं विधुरं What is a greater pity ? विधुरं means lamentable.

द्विषतामुदयः सुमेधसा गुरुरस्वन्ततरः सुमर्षणः ।
न महानपि भूतिमिच्छता फलसंपत्प्रवणः परिक्षयः ॥ ८ ॥

[अन्वयः] भूतिमिच्छता सुमेधसा गुरुः (अपि) अस्वन्ततरः द्विषताम् उदयः सुमर्षणः । महानपि परिक्षयः फलसंपत्प्रवणः न (सुमर्षणः) ॥ ८ ॥

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8. 'The growth of enemies which, though great, tends to an unhappy sequel for them, can be easily tolerated by a wise man desirous of his own rise, but not their decadence which, though great, would tend towards a happy fruition for them.

8. Bhīmasena argues that it is not the time for indifference. भूतिमिच्छता By one desirous of progress, adjectival to सुमेधसा By a wise person. सु (शोभना) मेधा यस्य सः सुमेधाः. मेधा preceded by नञ् दुस् or सु in a Bahuvrīhi compound changes to मेधस्. Pāṇini :— नित्यमसिच्प्रजामेधयोः. गुरुरपि Though big. अस्वन्ततरः If it is possessed of a bad prospect; if it tends to lead to a downfall. द्विषतां उदयः The prosperity of enemies. सुमर्षणः Can be tolerated. सु (शोभनः) अन्तः यस्य सः स्वन्तः, न स्वन्तः अस्वन्तः, अत्यन्तं अस्वन्तः अस्वन्ततरः Leading to a bad end. सुखेन मृष्यत इति सुमर्षणः One can remain indifferent towards an enemy at his height if he is ultimately bound to fall. महानपि परिक्षयः Whereas the decadence of the foe though big. फलसंपत्प्रवणः If it tends towards progressive prosperity. न (सुमर्षणः) Should not be neglected. Whether an enemy can be neglected is not to be judged from his present glory or adversity but from the prospective good or bad.

अचिरेण परस्य भूयसीं विपरीतां विगणय्य चात्मनः ।
क्षययुक्तिमुपेक्षते कृती कुरुते तत्प्रतिकारमन्यथा ॥ ९ ॥

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[अन्वयः] कृती परस्य क्षययुक्तिम् अचिरेण भूयसीम् आत्मनः (क्षययुक्तिं) विपरीतां (च) विगणय्य उपेक्षते । अन्यथा तत्प्रतिकारं (अचिरेण) कुरुते ॥ ९ ॥

9. 'On finding an enemy's decadence developing rapidly and his own the opposite of it, a clever man remains indifferent. Otherwise he acts quickly to remedy the situation.

9. The last verse dealt with the policy to be pursued when the enemy is in a state of rise or downfall. The present verse deals with a case where both parties are heading towards a downfall. कृतं अनेनेति कृती = कुशलः An efficient man. कृती is formed by adding the suffix इन् (इनि) under Pāṇini :—इष्टादिभ्यश्च. परस्य क्षययुक्ति The enemy's downfall. अचिरेण Not distant; fast approaching. भूयसीं च Larger in magnitude. भूयस् comparative degree of बहु. बहु, भूयस् or बंहीयस्, भूयिष्ठ or बंहिष्ठ. (तथा At the same time). आत्मनः क्षययुक्ति His own downfall. विपरीताम् As the opposite of it viz., remote and lesser in magnitude. विगणय्य On finding after deliberation. उपेक्षते He neglects; he remains indifferent if the downfall of the enemy and himself is respectively of the character described above. अन्यथा Otherwise; if the enemy's downfall is remote and less in magnitude, his own being nearer and larger. तस्याः प्रतिकारः तं तत्प्रतिकारं A remedying of the waning state. अचिरेण कुरुते Does quickly. If both the enemy and himself are waning, one should

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take steps to remedy the situation. How much more so should we when our enemy is fast rising? We must at once take steps to put down the enemy.

अनुपालयतामुदेष्यतीं प्रभुशक्तिं द्विषतामनीहया ।
अपयान्त्यचिरान्महीभुजां जननिर्वादभयादिव श्रियः ॥ १० ॥

[अन्वयः] उदेष्यतीं द्विषतां प्रभुशक्तिम् अनीहया अनुपालयतां महीभुजां श्रियः जननिर्वादभयादिव अचिरात् अपयान्ति ॥ १० ॥

10. 'If kings wait patiently at the rising sovereignty of enemies by indifference, their royal wealth runs away quickly from them as if out of fear for public scandal.

10. What will be the result if an enemy's rise is neglected? उदेष्यतीं द्विषतां प्रभुशक्तिं The sovereignty of enemies which is rising up. उदेष्यती Feminine of उदेष्यत् Future participial form of इ with उद् to rise. द्विषतां Genitive plural of द्विषत्. प्रभुशक्ति A king's power of the purse and arms. Amara :—स प्रभावः प्रतापश्च यत्तेजः कोशदण्डजम् Financial and military strength. Statecraft is said to be based on three royal powers —प्रभुशक्ति, उत्साहशक्ति and मन्त्रशक्ति of which the first is referred to in this verse. अनीहया अनुपालयतां महिभुजां Of kings who view with complacence out of indifference. श्रियः The riches of such kings. अचिरात् अपयान्ति Recede or run out quickly. A poetic reason is furnished for Lakshmī receding from such persons. जननिर्वादभयादिव

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As if out of fear for public scandal. Śrī will stand condemned by the people if she sticks to a weakling who is not alert in putting down a rising enemy. Perhaps to avoid that condemnation Śrī runs away from such persons. The figure of speech is हेतूत्प्रेक्षा. Kāmandaka says :—स्त्रीभिः षण्ड इव श्रीभिरलसः परिभूयते. An unwary king is disgraced by the goddess of kingship like an impotent man by women. Hence one should exercise his valour.

क्षययुक्तमपि स्वभावजं दधतं धाम शिवं समृद्धये ।
प्रणमन्त्यनपायमुत्थितं प्रतिपच्चन्द्रमिव प्रजा नृपम् ॥ ११ ॥

[अन्वयः] क्षययुक्तमपि स्वभावजं शिवं धाम दधतं समृद्धये उत्थितम् अनपायं नृपं प्रजाः प्रतिपच्चन्द्रमिव प्रणमन्ति ॥ ११ ॥

11. 'People would bow down before a king who, though decadent, wields his own innate auspicious power and rises to glory free from danger as they would before the Moon on the second day of the bright fortnight.

11. How can a man poor in resources fight against a powerful enemy ? He can, provided he has the necessary pluck. प्रजाः नृपं प्रणमन्ति People behave submissively to a king. नृपं is qualified by the adjectives—(1) क्षययुक्तमपि Though he is in a state of de-

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cline. (2) स्वभावजं शिवं धाम दधतं One who bears an innate valour calculated to result in good. स्वभावात् जातं स्वभावजं. शिवं Happy, auspicious. धाम Valour. दधतं Accusative singular of दधत् Present participle of धा, 3rd conjugation in the Parasmaipada. Decline :—दधत् दधतौ दधतः (3) समृद्धये उत्थितं Who is rising towards progress. अत एव (4) न विद्यते अपायः यस्य तं अनपायं And as such free from pitfalls. नृपं People submissively follow such a king. Whom is he like? प्रतिपदि चन्द्रः तं प्रतिपच्चन्द्रं इव Like the Moon on the 2nd day of the bright fortnight. प्रतिपत् strictly means प्रथमा. Since the Moon will be invisible on the first day after Amāvāsyā, प्रतिपत् has to be construed to mean द्वितीया to suit the context. Though प्रतिपत refers to the प्रथमा of both पक्षs, it has to be restricted to that of the शुक्लपक्ष so that the Moon can be appropriately compared with a rising king. प्रणमन्ति in the case of the moon refers to the greeting of the Moon with salutations on the second day of the शुक्लपक्ष. All the four adjectives abovesaid are equally applicable to प्रतिपच्चन्द्र. क्षययुक्तं The Moon is extremely thin on that day, but he has the potentialities of growth. Hs is possessed of an innate latent lustre. He rises towards growth, because day by day he grows larger in the Śukla Paksha. Further, अनपायं—he is free from setbacks. Even a man weak in resources can achieve success by the necessary enterprise. Kāmandaka says :—जयं हि सततोत्साही दुर्बलोऽपि समश्नुते.

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प्रभवः खलु कोशदण्डयोः कृतपञ्चाङ्गविनिर्णयो नयः ।
स विधेयपदेषु दक्षतां नियतिं लोक इवानुरुध्यते ॥ १२ ॥

[अन्वयः] कृतपञ्चाङ्गविनिर्णयः नयः कोशदण्डयोः प्रभवः खलु। स विधेयपदेषु लोकः नियतिमिव दक्षतामनुरुध्यते ॥ १२ ॥

12. 'The practice of politics, when its five limbs are distinctly satisfied, is the source of fiscal and military strength. And the said practice depends on the skill in doing the things that should be done (power of enterprise) as people engaged in tasks depend on the favour of Destiny.

12. Even a king lacking in financial or military resources can achieve success by उत्साह. The question how is answered in this verse. Statecraft or diplomacy employed aright will give rise to प्रभुशक्ति which lies in financial and military stability. नय or नीति— Diplomacy consists of five limbs. (1) कर्मणां आरम्भोपायः Initiation of schemes (2) पुरुषद्रव्यसंपत् The equipment of man-power and wealth (3) देशकालविभागः The proper time and place (4) विनिपातप्रतीकारः Prevention of dangers and (5) कार्यसिद्धिः Success. So says Kāmandaka :— सहायाः साधनोपायाः विभागो देशकालयोः । विनिपातप्रतीकारः सिद्धिः पञ्चाङ्गमिष्यते ॥ पञ्चानां अङ्गानां विनिर्णयः पञ्चाङ्गविनिर्णयः A determination of the five limbs. कृतः पञ्चाङ्गविनिर्णयः यस्य सः कृतपञ्चाङ्गविनिर्णयः नयः Diplomacy in which all five limbs are assuredly procured. कोशः Wealth. दण्डः Army. कोशश्च दण्डश्च तयोः

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कोशदण्डयोः. It has been already noticed that प्रभुशक्ति lies in a superior strength of कोश and दण्ड. प्रभवति अस्मादिति प्रभवः The source. खलु Indeed. A proper employment of diplomacy will itself lead to a richness of प्रभुशक्ति. On what does the diplomacy depend ? सः (नयः) विधेयपदेषु In matters that ought to be done दक्षतां अनुरुध्यते Follows or depends on quick execution. It means उत्साह or enterprise. Like what ? लोकः नियतिमिव Just as persons engaged in agriculture or other similar endeavours would depend on दैवं or encouragement by natural circumstances. अनुरुध्यते from रुध् with अनु to follow of the 4th conjugation, Ātmanepada. उत्साह or enterprise is the foundation of diplomacy and much more so of प्रभुशक्ति which flows from diplomacy. Without enterprise nothing can be achieved.

अभिमानवतो मनस्विनः प्रियमुच्चैःपदमारुरुक्षतः ।
विनिपातनिवर्तनक्षमं मतमालम्बनमात्मपौरुषम् ॥ १३ ॥

(अन्वयः) अभिमानवतः प्रियम् उच्चैः पदम् आरुरुक्षतः मनस्विनः आत्मपौरुषं विनिपातनिवर्तनक्षमम् आलम्बनं मतम् ॥ १३ ॥

13. 'To a self-respecting brave man that desires to ascend to a lofty place held dear by him, his own prowess is deemed to be the support able to prevent his falls.

13. An enterprising man need not care for assistance. अभिमानः अस्यास्तीति तथाभूतस्य अभिमानवतः To one

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possessed of self-respect or mindful of prestige. प्रियं उच्चैःपदं A lofty status dearly wished for; object of आरुरुक्षतः. आरोढुं इच्छन् आरुरुक्षन् Present participle of the desiderative of रुह् with आ to ascend. तस्य आरुरुक्षतः To one desirous of reaching a lofty status like sovereignty and the like. Both अभिमानवतः and आरुरुक्षतः are adjectival to मनस्विनः To a brave man. प्रशस्तं मनः अस्यास्तीति मनस्वी = मनस् + विन्. Pāṇini :—अस्मायामेधास्रजो विनिः. आत्मनः पौरुषं His own valour. विनिपातानां निवर्तनं, तस्मिन् क्षमं Efficient to prevent all reverses (or a downfall). आलम्बनं मतं Is deemed to be a support. His own valour is his best ally. Just as a man ascending a cocoanut tree is not supported by other people's hands to prevent a fall, a brave and enterprising king does not stand in need of extraneous help.

विपदोऽभिभवन्त्यविक्रमं रहयत्यापदुपेतमायतिः ।
नियता लघुता निरायतेरगरीयान्न पदं नृपश्रियः ॥ १४ ॥

[अन्वयः] अविक्रमं विपदः अभिभवन्ति, आपदुपेतम् आयतिः रहयति, निरायतेः लघुता नियता, अगरीयान् नृपश्रियः पदं न (भवति) ॥ १४ ॥

14. 'Calamities overtake a person devoid of prowess, and a bright future bids good-bye to a person overtaken by calamities. Insignificance is certain for a person who has no bright future, and an insiginficant person is not a resort for Royal fortune.

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14. This verse refers to the evils resulting from not exercising valour. न विद्यते विक्रमः यस्य तं अविक्रमं विपदः अभिभवन्ति Reverses overtake a person devoid of valour. आपदं उपेतः तं आपदुपेतं आयतिः रहयति Bright prospects leave a person affected by reverses. Amara :—उत्तरः काल आयतिः. रह त्यागे belongs to the 10th conjugation. निर्गता आयतिः यस्य सः निरायतिः तस्य निरायतेः. लघोर्भावः लघुता नियता Low esteem is certain for a person devoid of prospects. अत्यन्तं गुरुः गरीयान्, स न भवतीति अगरीयान् नृपस्य श्रीः तस्याः नृपश्रियः पदं न (भवति) One who does not command a high esteem is never a resort for Royal fortune. Since each preceding idea accounts for each succeeding idea in the sentence, the figure of speech is कारणमाला.

This verse is cited in Kāvya Prakāśa to illustrate the literary defect known as प्रक्रमभङ्ग. It is a rule of criticism that when a word is used and the idea of the word is to be repeated, the same word should as far as possible be retained. In this śloka the preposition वि is used in विपत् and when the same idea is to be repeated the preposition आ is used in आपदुपेतं. Similarly in the second half of the verse लघुता is used at first and the same idea is repeated by a different word अगरीयान्. To set right the defect Kāvya Prakāśa suggests a recast of the śloka as follows :—विपदोऽभिभवन्त्यविक्रमं तदभिभवः कुरुते निरायतिम्। लघुतां भजते निरायतिः लघुतावान्न पदं नृपश्रियः ॥, of course if the fault in prosody can be ignored.

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तदलं प्रतिपक्षमुन्नतेरवलम्ब्य व्यवसायवन्ध्यताम् ।
निवसन्ति पराक्रमाश्रया न विषादेन समं समृद्धयः ॥ १५ ॥

[अन्वयः] तत् उन्नतेः प्रतिपक्षं व्यवसायवन्ध्यताम् अवलम्ब्य अलम् । पराक्रमाश्रयाः समृद्धयः विषादेन समं न निवसन्ति ॥ १५ ॥

15. 'Hence, enough of your clinging to lack of enterprise which impedes your ascendency. The Royal wealth which resorts to heroism does not live in association with despondency.

15. तत् Therefore. उन्नतेः प्रतिपक्षं An impediment to a high status, adjectival to व्यवसायवन्ध्यतां. व्यवसायेन वन्ध्यः तस्य भावः तत्ता तां Lack of effort. अवलम्ब्य अलं Enough of resorting to; don't give room to. अलं juxtaposed with an Indeclinable past participle denotes the prohibition of the action denoted by the root of which the participle is formed. Pāṇini :—अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा. This particular statement is substantiated by a general statement of what will happen in the opposite contingency. पराक्रमः आश्रयः यासां ताः पराक्रमाश्रयाः समृद्धयः Riches which co-exist with valour. विषादेन समं Along with pessimism. समं An Indeclinable meaning सह. न निवसन्ति Do not exist. So one should display heroism to realise good fortune. The figure of speech is अर्थान्तरन्यास.

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अथ चेदवधिः प्रतीक्ष्यते कथमाविष्कृतजिह्मवृत्तिना।
धृतराष्ट्रसुतेन सुत्यजाश्चिरमास्वाद्य नरेन्द्रसंपदः ॥ १६ ॥

[अन्वयः] अथ अवधिः प्रतीक्ष्यते चेत् आविष्कृतजिह्मवृत्तिना धृतराष्ट्रसुतेन चिरम् आस्वाद्य नरेन्द्रसंपदः कथं सुत्यजाः ॥ १६ ॥

16. 'If on the other hand, the time-limit is awaited, how will the Royal fortune, after having been tasted long, be easily given up by Dhṛtarāshṭra's son who has exhibited a deceitful attitude ?'

16. There is no use of waiting for time. अथ In the alternative. अवधिः प्रतीक्ष्यते चेत् If the time-limit is awaited. आविष्कृता जिह्मा वृत्तिः येन तेन By one who is employing deceitful tactics, adjectival to धृतराष्ट्रसुतेन By Dhṛtarāshṭra's son Duryodhana. नरेन्द्रसंपदः The royal riches. चिरं आस्वाद्य After being tasted for a long time; for thirteen years in the present case. कथं सुखेन त्यक्तुं शक्याः सुत्यजाः How will they be easily surrendered ? After tasting the sweetness of kingship for thirteen years Duryodhana will hardly give up the kingdom without a fight. So why not fight at once ?

द्विषता विहितं त्वयाऽथवा यदि लब्धा पुनरात्मनः पदम्।
जननाथ तवानुजन्मनां कृतमाविष्कृतपौरुषैर्भुजैः ॥ १७ ॥

[अन्वयः] अथवा द्विषता विहितं आत्मनः पदं त्वया यदि पुनः लब्धा हे जननाथ तव अनुजन्मनाम् आविष्कृतपौरुषैः भुजैः कृतम् ॥ १७ ॥

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17. 'Or if your own status is restored by the enemy and obtained by you, O king, what is the use of the arms of your younger brothers, which had displayed their heroism ?

17. Perhaps wisdom may dawn on Duryodhana and he may give up the kingdom without resistence by our good fortune. Why should we take the trouble of a fight ? To this possible query Bhīma answers that such an acquisition of the kingdom will reflect poor credit on their valour. अथवा In the alternative ; by waiting for the time-limit. द्विषता विहितं आत्मनः पदं Your own kingdom given back by the enemy. विहितं is here used in the peculiar sense of 'returned or given.' पदं Status, here refers to kingship. त्वया लब्धा यदि If the kingdom is going to be got by you. लब्धा Passive lst Future. त्वया पदं लब्धा. Change the voice. त्वं पदं लब्धासे. हे जननाथ O king. तव अनु (पश्चात्) जन्म येषां ते अनुजन्मानः Younger brothers. तेषां अनुजन्मनां आविष्कृतं पौरुषं येषां तैः आविष्कृतपौरुषैः भुजैः By their arms which had exhibited valour. कृतं There is no use. कृतं an Indeclinable meaning अलं, governs a noun in the Instrumental case. Instead of leaving it to the sweet will and pleasure of an adversary it is proper for a Kshatriya to take a kingdom by force on the principle—क्षत्रियस्य विजितं.

मदसिक्तमुखैर्मृगाधिपः करिभिर्वर्तयते स्वयं हतैः ।
लघयन्खलु तेजसा जगन्न महानिच्छति भूतिमन्यतः ॥ १८ ॥

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[अन्वयः] मृगाधिपः स्वयं हतैः मदासिक्तमुखैः करिभिः वर्तयते । तेजसा जगत् लघयन् महान् अन्यतः भूतिं न इच्छति खलु ॥ १८ ॥

18. 'A lion lives upon elephants with rutting mouths slaughtered by himself. Treating the world for a straw through his valour, a great man does not seek for prosperity at another's hands.

18. If success can be achieved by gentle means, why enter on hostilities? Manu accordingly says :—
साम्ना दानेन भेदेन समस्तैरथवा पृथक् । विजेतुं प्रयतेतारीन्न युद्धेन कदाचन ॥
So why should we fight? To this possible query Bhīma replies in this verse. मृगाणां अधिपः मृगाधिपः A lion. मदेन सिक्तं मुखं येषां तैः मदासिक्तमुखैः adjectival to करिभिः By elephants possessed of mouths wet with ichor. It is a well known phenomenon that elephants in the height of their vigour stream rut through all the नवद्वारs. स्वयं हतैः करिभिः By elephants killed by himself. वर्तयते Makes his living. वर्तयते is formed from वृत् of the 10th conjugation. वर्तयते = वृत्तिं करोति A lion lives on elephants killed by himself. महान् A great man. तेजसा जगत् लघयन् Caring a straw for the world by his valour. लघु कुर्वन् लघयन् Present participle of the denominative root formed from लघु. अन्यतः From anybody else. भूतिं नेच्छति Does not wish for prosperity. As for Manu's saying, it applies only to persons without valour.

अभिमानधनस्य गत्वरैरसुभिः स्थास्नु यशश्चिचीषतः ।
अचिरांशुविलासचञ्चला ननु लक्ष्मीः फलमानुषङ्गिकम् ॥ १९ ॥

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[अन्वयः] अभिमानधनस्य गत्वरैः असुभिः स्थास्नु यशः चिचीषतः अचिरांशुविलासचञ्चला लक्ष्मीः आनुषङ्गिकं फलं ननु ॥ १९ ॥

19. 'To a man proud of his valour, who with his perishable life seeks to amass permanent fame, Fortune which is fleeting like the flash of a lightning is but a secondary objective.

19. Brave people prefer war to other means, irrespective of the result. अभिमानः धनं यस्य तस्य अभिमानधनस्य To a man whose wealth is self-respect ; to one who is bent on wreaking vengeance on a wrongdoer. गन्तुं शीलमेषामिति गत्वराः Fickle. गत्वरश्च इति क्वरवन्तो निपातः. असु and प्राण are always plural. Amara:—पुंसि भूम्न्यसवः प्राणाः. गत्वरैः असुभिः By means of life which is fleeting. स्थातुं शीलमस्येति स्थास्नु Stationary, steady, permanent. Vide Pāṇini:—ग्लाजिस्थश्च ग्स्नुः. चेतुं इच्छन् चिचीषन् Present participle of the desiderative of चि to gather. तस्य चिचीषतः. स्थास्नु यशः चिचीषतः To one desirous of acquiring permanent fame. अचिरं अंशवः यस्याः सा अचिरांशुः, तस्याः विलास इव चञ्चला Fleeting like the flash of lightning, adjectival to लक्ष्मीः Wealth; prosperity. अनुषङ्गात् आगतं आनुषङ्गिकं फलं ननु Is indeed a secondary result. Even life is worthy to be sacrificed for the sake of fame. So a brave man will prefer war though dubious of victory.

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ज्वलितं न हिरण्यरेतसं चयमास्कन्दति भस्मनां जनः ।
अभिभूतिभयादसूनतः सुखमुज्झन्ति न धाम मानिनः ॥ २० ॥

[अन्वयः] जनः भस्मनां चयम् आस्कन्दति, ज्वलितं हिरण्यरेतसं न (आस्कन्दति)। अतः मानिनः अभिभूतिभयात् असून् सुखं उज्झन्ति, धाम न (उज्झन्ति) ॥ २० ॥

20. 'People trample on a heap of ashes, not on a blazing fire. Hence, self-respecting persons do, out of fear of disgrace, easily give up their lives, but not their valour.

20. Is it worth while to risk one's life for the sake of prestige ? Alive, a man can witness any number of joys. So goes the maxim:—जीवन्नरो भद्रशतानि पश्येत्. To a possible query of this sort Bhīma gives his reply in this verse. जनः A collective noun meaning people. भस्मनां चयं आस्कन्दति Tramples on a heap of ashes, because it is innocuous. ज्वलितं हिरण्यरेतसं नास्कन्दति But does not trample on a blazing fire, because it will burn the feet. हिरण्यं रेतः यस्य सः हिरण्यरेताः Fire. Gold is supposed to be the seed or energy of fire. अतः = एतत् + तस् Therefore. Pāṇini:—एतदोऽन्. मानिनः Persons that value self-respect. अभिभूतेः भयं तस्मात् अभिभूतिभयात् Out of fear of disgrace, because it is disgraceful to cling to life at the expense of self-respect. असून् सुखं उज्झन्ति They abandon their lives easily. They feel no pain in sacrificing their life to preserve their

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honour. The idea is that a war is more welcome than meek submission to enemies.

किमपेक्ष्य फलं पयोधरान्ध्वनतः प्रार्थयते मृगाधिपः ।
प्रकृतिः खलु सा महीयसः सहते नान्यसमुन्नतिं यया ॥ २१ ॥

[अन्वयः] मृगाधिपः किं फलम् अपेक्ष्य ध्वनतः पयोधरान् प्रार्थयते । महीयसः सा प्रकृतिः खलु यया अन्यसमुन्नतिं न सहते ॥ २१ ॥

21. 'With what fruit in view does the lion challenge the thundering clouds? It is the nature of a great man that he does not brook the eminence of another.

21. Or why think of the result? It is in the nature of brave men to fight and put down their enemies. मृगाधिपः A lion. किं फलमपेक्ष्य Out of regard for which fruit or benefit. ध्वनतः पयोधरान् प्रार्थयते Attacks the thundering clouds. On hearing the thunder of clouds a lion naturally jumps up to attack. धरन्तीति धराः, पयसां धराः पयोधराः, ध्वनतः Accusative plural of ध्वनत्. प्रार्थ् means to start for attack. Vide Keśava :—याच्ञायामभियाने च प्रार्थना कथ्यते बुधैः । महीयसः सा प्रकृतिः खलु Indeed it is the nature of a great person. महीयस् Comparative of महत्. Superlative महिष्ठ. यया By which nature. अन्यसमुन्नतिं न सहते He does not brook the eminence of another person. So war is the most natural means for valorous persons. Cf.—न तेजस्तेजस्वी प्रसृतमपरेषां विषहते

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स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः। मयूखैरश्रान्तं तपति यदि देवो दिनकरः किमाग्नेयो ग्रावा निकृत इव तेजांसि वमति ॥ Uttararāma-charita VI-14.

कुरु तन्मतिमेव विक्रमे नृप निर्धूय तमः प्रमादजम् ।
ध्रुवमेतदवेहि विद्विषां त्वदनुत्साहहता विपत्तयः ॥ २२ ॥

[अन्वयः] हे नृप तत् प्रमादजं तमः निर्धूय विक्रमे एव मतिं कुरु। विद्विषां विपत्तयः त्वदनुत्साहहताः (इति) एतद् ध्रुवं अवेहि ॥

22. 'Hence, king, shaking off your slovenliness due to inadvertence, fix your mind on valour. Know this for certain,—that the calamities of your foes are blocked simply by your lack of enterprise.

22. Bhīma gives his conclusion as to what should be done. हे नृप. तत् Therefore. प्रमादेन जातं प्रमादजं तमः निर्धूय After shaking off the ignorance due to lethargy. विक्रमे एव मतिं कुरु Set your mind on heroism alone. That no misgivings need be entertained about the result is amplified by the second half of the verse. ध्रुवं एतत् अवेहि Note this for certain. What? विद्विषां विपत्तयः The reverses of your enemies. तव अनुत्साहेन हताः त्वदनुत्साहहताः Are but impeded or averted by your own lethargy. If you engage in battle, success will be yours and the enemies will go to ruin.

द्विरदानिव दिग्विभावितांश्चतुरस्तोयनिधीनिवायतः ।
प्रसहेत रणे तवानुजान्द्विषतां कः शतमन्युतेजसः ॥ २३ ॥

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[अन्वयः] दिग्विभावितान् चतुरः द्विरदान् इव आयतः, दिग्विभावितान् चतुरः तोयनिधीन् इव आयतः, शतमन्युतेजसः चतुरः तव अनुजान् द्विषतां कः रणे प्रसहेत ॥ २३ ॥

23. 'Who among your foes can resist in battle your four junior brothers possessed of Indra's valour, marching onward like the four elephants renowned of the quarters and like the four seas of the four quarters?

23. Victory in war is certain for us. दिक्षु विभाविताः तान् दिग्विभावितान् Renowned at the extremities. द्विरदानिव आयतः Coming like tuskers. Your younger brothers are as mighty as elephants in guard of the extremities—दिग्गजs. आयतः adjectival to अनुजान्. आयतः Accusative plural of आयत् Present participle of इ with आ. Decline:—आ-यन् यन्तौ यन्तः, यन्तं यन्तौ यतः. द्वौ रदौ येषां ते द्विरदाः Elephants, because they are possessed of two teeth or tusks. Further how are your brothers? चतुरः तोयनिधीनिव आयतः Coming like the four seas. चतुरः Accusative plural of चतुर्. Decline :—चत्वारः चतुरः चतुर्भिः and so on. अनुजान् is qualified by another adjective. शतमन्योः तेज इव तेजः येषां तान् शतमन्युतेजसः Possessed of a valour like that of Indra. तव चतुरः अनुजान् Your four younger brothers. द्विषतां (मध्ये) कः रणे प्रसहेत Who amongst your enemies can withstand them in battle? शतं मन्यवः (क्रतवः) यस्य सः शतमन्युः An epithet of Indra, so called because he has performed a hundred sacrifices.

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प्रसहेत Potential mood. कः अनुजान् प्रसहेत. Change the voice: - केन अनुजाः प्रसह्येरन्.

ज्वलतस्तव जातवेदसः सततं वैरिकृतस्य चेतसि ।
विदधातु शमं शिवेतरा रिपुनारीनयनाम्बुसंततिः ॥ २४ ॥

[अन्वयः] तव चेतसि सततं ज्वलतः वैरिकृतस्य जातवेदसः शिवेतरा रिपुनारीनयनाम्बुसन्ततिः शमं विदधातु ॥ २४ ॥

24. 'Let the inauspicious stream of tears of your enemies' wives give rest to the fire ever blazing in your heart caused by your foes.'

24. Bhīmasena closes with a benediction appropriate to Vīrarasa. तव चेतसि सततं ज्वलतः Ever blazing in your heart. वैरिकृतस्य जातवेदसः For the fire caused by enemies; for the fire of anger. शिवाया इतरा शिवेतरा Inauspicious, because the stream of tears denoted by the noun qualified is a sign of widowhood. रिपूणां नार्यः, तासां नयनानि, तेषां अम्बूनि, तेषां संततिः A continuous stream of tears of your enemies' wives. शमं विदधातु Let it cause subsidence of your fire of anger. If you wage war your enemies will be surely destroyed and their wives will shed tears. जातवेदस् 'Fire' is derived in different ways. जातं वेत्तीति One who knows everything born; जातानि विदन्ति एनम् इति One whom all beings know; जाते जाते विद्यत इति One who subsists in everything born; जातं वेदः = वित्तं धनं विद्या प्रज्ञानं वा यस्मात्

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One from whom arises wealth, learning or knowledge. Cf. Yāska's Nirukta :—जातवेदाः कस्मात्—जातानि वेद, जातानि वैनं विदुः, जाते जाते विद्यते इति वा, जातवित्तो वा जातधनो जातविद्यो वा जातप्रज्ञानो यत्तज्जातः पशूनविन्दतेति तज्जातवेदसो जातवेदस्त्वमिति ब्राह्मणम् ॥ अम्बुसंततिः शमं विदधातु. Change the voice :— अम्बुसंतत्या शमो विधीयताम्.

इति दर्शितविक्रियं सुतं मरुतः कोपपरीतमानसम् ।
उपसान्त्वयितुं महीपतिर्द्विरदं दुष्टमिवोपचक्रमे ॥ २५ ॥

[अन्वयः] इति दर्शितविक्रियं कोपपरीतमानसं मरुतः सुतं महीपतिः दुष्टं द्विरदमिव उपसान्त्वयितुम् उपचक्रमे ॥ २५ ॥

25. When Vāyu's son with a mind enveloped in rage did thus exhibit his impassioned state, the king began to pacify him who was like an elephant running riot.

25. इति Thus; by means of the above speech. दर्शिता विक्रिया येन तं दर्शितविक्रियं Who had exhibited his tension. कोपेन परीतं मानसं यस्य तं कोपपरीतमानसं Possessed of a mind wrapped in anger, both adjectival to मरुतः सुतं Vāyu's son; Bhīmasena. It may be remembered that all the Pāṇḍavas are the Kshetraja sons of Kuntī. Kuntī in her early age propitiated Sage Durvāsas, who granted her a mantra by which she could evoke the gods and get offspring through them. After marriage with Pāṇḍu she got three sons—Yudhishṭhira, Bhīmasena and Arjuna from the

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three gods—Yama, Vāyu and Indra respectively by the power of the Mantra. She taught the mantra to her co-wife Mādrī who also gave birth to the twin sons—Nakula and Sahadeva from the twin gods—Aśvins. महीपतिः King Yudhishṭhira. उपसान्त्वयितुं To pacify Bhīmasena. द्विरदं दुष्टमिव Who was like an impetuous elephant. उपचक्रमे Began; Perfect of क्रम् with उप. The Parasmaipada root क्रम् changes to Ātmanepada when prefixed with प्र or उप in the sense of beginning. Vide Pāṇini :—प्रोपाभ्यां समर्थाभ्याम्.

अपवर्जितविप्लवे शुचौ हृदयग्राहिणि मङ्गलास्पदे ।
विमला तव विस्तरे गिरां मतिरादर्श इवाभिदृश्यते ॥ २६ ॥

[अन्वयः] अपवर्जितविप्लवे शुचौ हृदयग्राहिणि मङ्गलास्पदे तव गिरां विस्तरे मतिः आदर्श इव विमला अभिदृश्यते ॥ २६ ॥

26. 'In your speech free from errors, chaste, pleasing to the heart and conducive of happiness, your spotless intellect is seen reflected as in a mirror.

26. Dharmaputra extols the speech of Bhīmasena. तव गिरां विस्तरे In your expanse of words; in your speech. विस्तर Noun form of स्तॄ with वि. Both विस्तर and विस्तार are noun forms of स्तॄ with वि to stretch. विस्तर is formed by adding the suffix अप् under Pāṇini :—ॠदोरप् whereas विस्तार is formed by adding the suffix घञ् under प्रथने वावशब्दे. स्तॄ with वि takes the suffix घञ् in the noun form to denote an expansion of any thing

आदर्शः mirror.
The first four words are adj. of speech and mirror.

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except words. Example :—पटस्य विस्तारः. Whereas an elaborate speech is विस्तरः. How is your speech ? अपवर्जितः विप्लवः यस्य तस्मिन् अपवर्जितविप्लवे Free from stultification; free from opposition to reliable sources of knowledge. शुचौ It is clear. हृदयं ग्रहीतुं शीलमस्येति तस्मिन् हृदयग्राहिणि It appeals to the heart. मङ्गलस्य आस्पदं तस्मिन् मङ्गलास्पदे It is a source of happy results. All these are adjectival to गिरां विस्तरे. मतिः Your intellect or wisdom. आदर्शे इव As in a mirror. Amara :—दर्पणे मुकुरादर्शौ. विमला अभिदृश्यते Is seen clear. All the four adjectives are applicable also to आदर्शे. अपवर्जितविप्लवे The mirror is free from stain. शुचौ It is clear. हृदयग्राहिणि It is pleasing to the heart. मङ्गलास्पदे It conduces to happiness. A mirror is one of the auspicious objects that a man is advised to look at when he wakes up in the morning. Cf :—रोचनं चन्दनं हेम मृदङ्गं दर्पणं मणिम्। गुरुमग्निं तथा सूर्यं प्रातः पश्येत्सदा बुधः ॥ Your faultless speech suggests your faultless intelligence.

स्फुटता न पदैरपाकृता न च न स्वीकृतमर्थगौरवम् ।
रचिता पृथगर्थता गिरां न च सामर्थ्यमपोहितं क्वचित् ॥ २७ ॥

[अन्वयः] पदैः स्फुटता न अपाकृता, अर्थगौरवं न स्वीकृतम् (इति) न च, गिरां पृथगर्थता रचिता, (तथा) क्वचित् (अपि) गिरां सामर्थ्यं च न अपोहितम् ॥ २७ ॥

27. 'Clarity of expression has not been set aside, nor has the richness of ideas been given the

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go-bye. Distinctness of meanings is observed in your statements. And consistency has nowhere been driven out.

27. Dharma further describes the speech of Bhīma. पदैः By words. स्फुटता न अपाकृता Clarity has not been avoided. अर्थस्य गौरवं अर्थगौरवं Richness of thought or ideas. न स्वीकृतं इति न Has not been omitted. The first clause refers to शब्दसौष्ठव and the second to अर्थगौरव. गिरां, पृथक् अर्थः यासां ताः पृथगर्थाः, तासां भावः पृथगर्थता रचिता The passages constituting the speech have each got a distinctive meaning. क्वचित् Anywhere. सामर्थ्यं Coherence. न अपोहितं Has not been set at naught. There is a rule prohibithing a noun in the Genitive case combining with a noun denoting its quality in a compound. Pāṇini :—पूरणगुण etc. In view of that prohibition how to justify the compound अर्थगौरवं ? The answer is given in Siddhānta Kaumudī thus :—अनित्योऽयं गुणेन निषेधः, तदशिष्यं संज्ञाप्रमाणत्वात् इत्यादिनिर्देशात् । तेन अर्थगौरवं बुद्धिमान्द्यमित्यादि सिद्धम्. The gist of the answer is that the prohibition is not obligatory.

उपपत्तिरुदाहृता बलादनुमानेन न चागमः क्षतः ।
इदमीदृगनीदृगाशयः प्रसभं वक्तुमुपक्रमेत कः ॥ २८ ॥

[अन्वयः] बलात् उपपत्तिः उदाहृता, अनुमानेन च आगमः न क्षतः, ईदृक् इदम् (वचनम्) अनीदृगाशयः कः प्रसभं वक्तुम् उपक्रमेत ॥ २८ ॥

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28. 'Sound argument has been advanced with force. The Holy word has not been stultified by ratiocination. Who will begin to speak such a thing as this so forcibly if he is not actuated by a motive of such a sort ?

28. Bhīma's speech is praised further. बलात् With force. उपपत्तिः उदाहृता An argument has been advanced. Reason has been forcibly set out by you. This refers to अनुमान or inference which is one of the valid steps of knowledge. That it is in conformity with शब्दप्रमाण also is set out in the next clause. अनुमानेन आगमः न क्षतः The holy word or reliable pronouncement has not been offended by your inference. आगम in the context refers to the science of politics. It is an accepted canon of Śāstras that in a conflict between अनुमान and आगम or शब्दप्रमाण, the latter will dominate, but in your speech there is no such conflict. For both the प्रमाणs bear out the same view. इदमिव पश्यति (ज्ञानविषयो भवति) ईदृक् = इदं + दृश् + क्विन्. Pāṇini :—त्यदादिषु दृशोऽनालोचने कञ्च and इदंकिमोरीश्की. ईदृक् adjectival to इदं Accusative. This speech which is of such a nature, which exhibits heroic thoughts. अनीदृक् आशयः यस्य सः अनीदृगाशयः One who is not possessed of such a view ; one who is not inspired by heroic fervour. कः Who ? प्रसभं वक्तुं To speak forcibly. उपक्रमेत Who will begin ? The words that you spoke will not emanate from any person not inspired by heroic fervour like you. Mallinātha refers to a view held by a different

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school of commentators that these three verses are addressed by Yudhishṭhira in an ironical strain and refutes it on the ground that irony is out of place in a context where an elderly man wishes to pacify his junior. Mallinātha says :—केचिदेतच्छ्लोकत्रयं निन्दापरत्वेनापि योजयन्ति । तदसत् । हितोपदेशमात्रतत्परस्यातिवत्सलस्य राज्ञो मत्सरिण इव महावीरे भ्रातरि विधेये सर्वानर्थमूलभूतनिन्दातात्पर्यकल्पनानौचित्यादिति ॥

अवितृप्ततया तथापि मे हृदयं निर्णयमेव धावति ।
अवसाययितुं क्षमाः सुखं न विधेयेषु विशेषसंपदः ॥ २९ ॥

[अन्वयः] तथापि मे हृदयम् अवितृप्ततया निर्णयमेव धावति । विधेयेषु विशेषसंपदः सुखम् अवसाययितुं न क्षमाः ॥ २९ ॥

29. 'However, my mind, not yet satisfied, runs in search of a conclusion. The numerous differences in the actions to be pursued do not easily admit of a man coming to a definite conclusion.

29. तथापि However. मे हृदयं My mind. अवितृप्ततया Due to its not being satisfied. निर्णयमेव धावति Runs in quest of a conclusion. It does not stop with your representation, but goes about in search of a definite idea. Why ? विधेयेषु In the tasks to be performed viz., war, peace etc. विशेषसंपदः The numerous differences of details. सुखं Easily. अवसाययितुं To draw a man towards themselves. न क्षमाः Are not competent. Hence my mind does not come to a decision yet. अवसाययितुं Infinitive of purpose of the causal of सो with अव.

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सहसा विदधीत न क्रियामविवेकः परमापदां पदम् ।
वृणते हि विमृश्यकारिणं गुणलुब्धाः स्वयमेव संपदः ॥ ३० ॥

[अन्वयः] सहसा क्रियां न विदधीत । अविवेकः आपदां परं पदम् । हि, गुणलुब्धाः संपदः विमृश्यकारिणं स्वयमेव वृणते ॥ ३० ॥

30. 'A man should not do an act suddenly. Indiscretion is a supreme source of calamities. Riches in their fondness of merits do of their own accord seek a person that does things after deliberation.

30. This is an oft-quoted stanza. A good deal of deliberation is necessary before launching upon an action. क्रियां सहसा न विदधीत One should not do an act rashly. अविवेकः Lack of deliberation. आपदां परं पदं Is a great source of reverses. गुणलुब्धाः संपदः Riches that are partial towards merits, fond of merits. विमृश्य करोतीति विमृश्यकारी. This is an उपपदसमास under Pāṇini :— उपपदमतिङ्. तं विमृश्यकारिणं स्वयमेव वृणते Seek of their own accord. वृणते Present tense, 3rd person plural of वृ (वृङ् संभक्तौ) of the 9th conjugation, Ātmanepada. Conjugate :—वृणीते वृणाते वृणते, वृणीषे वृणाथे वृणीध्वे, वृणे वृणीवहे वृणीमहे.

The author of Sāhitya Darpaṇa finds the literary defect known as पुनरुक्तता in this verse inasmuch as the idea of the second half of the verse is only the positive implied of the negative statement

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contained in the first half. But we fail to see any such repetition.

अभिवर्षति योऽनुपालयन्विधिबीजानि विवेकवारिणा ।
स सदा फलशालिनीं क्रियां शरदं लोक इवाधितिष्ठति ॥ ३१ ॥

[अन्वयः] यः विधिबीजानि विवेकवारिणा अनुपालयन् अभिवर्षति सः, लोकः (फलशालिनीं) शरदमिव, फलशालिनीं क्रियां सदा आधितिष्ठति ॥ ३१ ॥

31. 'One who patiently showers the water of discrimination over the seeds of duties, does always command a fruitful engagement as people would a fruitful harvest-season (autumn).

31. Deliberation and patience pay. यः, विधयः बीजानीव तानि विधिबीजानि The seeds of tasks undertaken. विवेकः वारीव तेन विवेकवारिणा With the water of delibera-tion. अनुपालयन् Patiently awaiting or anticipating the harvest. अभिवर्षति Causes flows of water all over by rainfall or irrigation. सः Such a person. फलेन शालत इति तां फलशालिनीं क्रियां अधितिष्ठति Commands a fruitful engagement. सदा Always. Like what? लोकः शरदमिव. लोकः in the context refers to the agricultural popula-tion. An agriculturist who sees to the proper water-ing of seeds and waits for the fruition realises a rich harvest of crops. शरत् Autumn, must here be taken to mean the harvest season. The शरत् that is realised by such an agriculturist is फलशालिनी Rich in crops.

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क्रियां अधितिष्ठति = क्रियायां तिष्ठति. A noun denoting an आधार or resting place when governed by स्था with अधि takes the Accusative instead of Locative case. Pāṇini :— अधिशीङ्स्थासां कर्म. Note that विधिबीजानि and विवेकवारिणा have to be dissolved as उपमितसमास in conformity with the simile in शरदं लोक इव. Note the comparison made between the following pairs—a king and an agriculturist, undertakings and seeds, deliberation and water, success and crops and a successful pursuit and the harvest season.

शुचि भूषयति श्रुतं वपुः प्रशमस्तस्य भवत्यलंक्रिया ।
प्रशमाभरणं पराक्रमः स नयापादितसिद्धिभूषणः ॥ ३२ ॥

[अन्वयः] शुचि श्रुतं वपुः भूषयति, प्रशमः तस्य अलंक्रिया भवति, पराक्रमः प्रशमाभरणं (भवति), सः नयापादितसिद्धिभूषणः (भवति) ॥ ३२ ॥

32. 'Chaste learning adorns the body. Tranquillity is its adornment (of chaste learning). Valour is the adornment of tranquillity. And it is one that is adorned by success achieved through diplomacy.

32. That deliberation leads to sure success is the idea reiterated in this verse. शुचि श्रुतं वपुः भूषयति A clear knowledge of sciences adorns the body. One without knowledge is reprehensible. तस्य (श्रुतस्य) प्रशमः अलंक्रिया (भवति) Control of passions is an ornament of

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learning. Otherwise learning is a waste. पराक्रमः प्रशमस्य आभरणं (भवति). An opportune display of heroism is an ornament for the control of passions. Control of anger shines all the more through the assertion of valour at the proper moment. सः (पराक्रमः) Heroism. नयेन आपादिता या सिद्धिः सा भूषणं यस्य सः नयापादितसिद्धिभूषणः (भवति) Is adorned by a success yielded by statecraft. Reckless daring will not contribute to success, whereas a brave enterprise in consonance with the principles of नीति will be crowned with success. Here each succeeding idea is described as adorning its previous one, and therefore the figure of speech is एकावली.

मतिभेदतमस्तिरोहिते गहने कृत्यविधौ विवेकिनाम् ।
सुकृतः परिशुद्ध आगमः कुरुते दीप इवार्थदर्शनम् ॥ ३३ ॥

[अन्वयः] मतिभेदतमस्तिरोहिते गहने कृत्यविधौ विवेकिनां सुकृतः परिशुद्ध आगमः दीप इव अर्थदर्शनं कुरुते ॥ ३३ ॥

33. 'In the tough procedure of duties, obscured by the darkness of the conflict of ideas, the science, well-practised and definitely pursued, causes to men of discrimination an illumination of the things to be done as a well-equipped bright lamp would cause an illumination of the objects (near by).

33. The pursuit of policy should be shaped according to the science of politics. मतीनां भेदः मतिभेदः

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Conflict of ideas. मतिभेदः तम इव मतिभेदतमः Resembling darkness. तेन तिरोहितः तस्मिन् मतिभेदतमस्तिरोहिते Obscured. गहने Complicated; both adjectival to कृत्यविधौ In the pursuit of duties. विवेकिनां To men possessed of discretion. सुकृतः Well practised. परिशुद्धः Clear and definite; both adjectival to आगमः The science of politics. दीप इव Like a lamp which is also सुकृतः and परिशुद्धः Properly equipped and shining bright. अर्थदर्शनं कुरुते Throws light on the works to be done, on the objects near by in the case of the lamp.

स्पृहणीयगुणैर्महात्मभिश्चरिते वर्त्मनि यच्छतां मनः ।
विधिहेतुरहेतुरागसां विनिपातोऽपि समः समुन्नतेः ॥ ३४ ॥

[अन्वयः] स्पृहणीयगुणैः महात्मभिः चरिते वर्त्मनि मनः यच्छतां विधिहेतुः आगसाम् अहेतुः विनिपातः अपि समुन्नतेः समः ॥ ३४ ॥

34. 'To those who bend their mind to the path trodden by great men of covetable qualities, even a downfall that is caused by fate and does not cause wrongs, is equal to prosperity.

34. If even after scientific deliberation a man fails due to the frown of Fate, it is no fault of his and people will not condemn him. स्पृहणीयाः गुणाः येषां तैः स्पृहणीयगुणैः Possessed of attractive virtues, adjectival to महात्मभिः By great men. चरिते Practised, trodden; adjectival to वर्त्मनि In the track. मनः यच्छतां To those

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who give or engage their mind. यच्छतां Genitive plural of यच्छत् Present participle of दा विनिपातः अपि Even a reverse, qualified by two adjectives. विधिः हेतुः यस्य सः विधिहेतुः Due to fate and आगसां अहेतुः No cause for wrongs; not involving condemnation. Even such a downfall. समुन्नतेः समः Is equal to eminence. Vide Kāmandaka :—यत्तु सम्यगुपक्रान्तं कार्यमेति विपर्ययम्। पुमांस्तत्रानुपालभ्यो दैवान्तरितपौरुषः ॥

शिवमौपयिकं गरीयसीं फलनिष्पत्तिमदूषितायतिम् ।
विगणय्य नयन्ति पौरुषं विजितक्रोधरया जिगीषवः ॥ ३५॥

[अन्वयः] जिगीषवः विजितक्रोधरया (सन्तः) गरीयसीं अदूषितायतीं फलनिष्पत्तिं विगणय्य पौरुषं शिवं औपयिकं नयन्ति ॥

35. 'Persons bent on conquest, subduing the force of anger, calculate the rich outcome of benefits possessed of an unmarred future and bring to bear happy tactics on their valour.

35. जेतुं इच्छवः जिगीषवः Kings ambitious to conquer. जिगीषु is a technical term of Arthaśāstra denoting a king bent on aggrandisement. जेतुं इच्छा जिगीषा Desiderative abstract noun of जि. जेतुं इच्छुः जिगीषुः Desiderative personal noun of जि. विजितः क्रोधस्य रयः यैस्ते विजितक्रोधरयाः (सन्तः) Controlling the vehemence of anger. गरीयसीं Sumptuous; comparative degree of गुर्वी. अदूषिता आयती यस्यास्तां अदूषितायतीं Possessed of an unmarred future; possessed of bright prospects,

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both adjectival to फलनिष्पत्तिं, विगणय्य Considering the accrual of good results. पौरुषं Accusative, Direct object. शिवं औपयिकं Indirect object. नयन्ति Bring to bear happy tactics on their valour. उपाय एव औपयिकः Vide Pāṇini :—विनयादिभ्यष्ठक् and Ganasūtra :—उपायाद्-ध्रस्वत्वं च. For नयन्ति see grammatical Notes under verse 41.

अपनेयमुदेतुमिच्छता तिमिरं रोषमयं धिया पुरः ।
अविभिद्य निशाकृतं तमः प्रभया नांशुमताप्युदीयते ॥ ३६ ॥

[अन्वयः] उदेतुम् इच्छता पुरः रोषमयं तिमिरं धिया अपनेयम् । अंशुमता अपि प्रभया निशाकृतं तमः अविभिद्य न उदीयते ॥ ३६ ॥

36. 'The darkness of rage should first be dispelled by his intellect by one desirous to rise to prosperity. Even the Sun does not rise without dispelling the darkness of night with his lustre.

36. This verse suggests the need for the control of anger suggested by विजितक्रोधरयाः in the foregoing verse. उदेतुं Infinitive of purpose of इ with उद् to rise. इच्छता Instrumental of इच्छत् Present participle of इष् to wish. By a king that desires to rise to glory. पुरः At the outset. रोषात् आगतं रोषमयं तिमिरं Darkness or ignorance due to anger. धिया By discrimination. अपनेतुं योग्यं अपनेयं Should be removed. This is substantiated by a negative statement in

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the second half of the verse. अंशुमतापि Even by the Sun. प्रभया By his lustre. निशया कृतं निशाकृतं तमः अनिभिद्य Without dispelling the darkness due to the night. न उदीयते A rise is not enjoyed. उदीयते A predicate in the Impersonal form of इ with उद् to rise. Intransitive roots can be used either in the कर्तरिप्रयोग (Active voice) or in भावेप्रयोग (Impersonal form). The subject of a predicate used in the भावेप्रयोग will take the Instrumental case as in the Passive voice and the predicate is formed as in the Passive voice. Note that predicates in the Impersonal form can be used only in the 3rd person singular in the respective tenses or moods, whatever be the number or person of the subject. अंशुमता उदीयते Impersonal form. Its Active voice will be अंशुमान् उदेति. When even the Sun first dispels the darkness of the night and then rises up in the sky, much more so should other people clear the obstruction first and then rise to eminence.

बलवानपि कोपजन्मनस्तमसो नाभिभवं रुणद्धि यः ।
क्षयपक्ष इवैन्दवीः कलाः सकला हन्ति स शक्तिसंपदः ॥ ३७ ॥

[अन्वयः] बलवानपि यः कोपजन्मनः तमसः अभिभवं न रुणद्धि सः, क्षयपक्षः ऐन्दवीः कलाः इव, सकलाः शक्तिसंपदः हन्ति ॥ ३७ ॥

37. 'Be he ever so powerful, one that does not arrest the spread of darkness born of anger

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wrecks all his excellent resources as the dark fortnight would wreck all the digits of the Moon.

37. No doubt a weak person should subdue his anger, but a powerful person will stand to gain by anger. This possible objection is met in this śloka. बलवानपि Even a strong or powerful person. यः, कोपात् जन्म यस्य तत् कोपजन्म an instance of व्यधिकरणबहुव्रीहि. Vide Vāmana :—अवर्ज्यो बहुव्रीहिर्व्यधिकरणो जन्माद्युत्तरपदः. तस्य कोपजन्मनः तमसः अभिभवं The attack of ignorance born of rage. न रुणद्धि Who does not obstruct. रुणद्धि Present tense, 3rd person singular of रुध् 7th conjugation in the Parasmaipada. Conjugate :—रुणद्धि रुन्धः रुन्धन्ति, रुणत्सि रुन्धः रुन्ध, रुणध्मि रुन्ध्वः रुन्ध्मः. सः That king. सकलाः शक्तिसंपदः हन्ति Ruins the total wealth of his resources and powers. शक्तीनां संपदः शक्तिसंपदः. शक्ति or power with reference to a king is triple :—प्रभुशक्ति Financial and military strength, उत्साहशक्ति Enterprise and मन्त्रशक्ति sound counsels. He ruins his शक्तिs. Like what? क्षयस्य पक्षः क्षयपक्षः The fortnight of the moon's decline; कृष्णपक्ष or the dark fortnight. इन्दोः इमाः ऐन्द्व्यः ताः ऐन्दवीः कलाः इव As the dark fortnight would wreck all the digits of the moon.

समवृत्तिरुपैति मार्दवं समये यश्च तनोति तिग्मताम् ।
अधितिष्ठति लोकमोजसा स विवस्वानिव मेदिनीपतिः ॥ ३८ ॥

[अन्वयः] यः समवृत्तिः (सन्) समये मार्दवम् उपैति,

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तिग्मतां च तनोति, स मेदिनीपतिः विवस्वानिव ओजसा लोकम् अधितिष्ठति ॥ ३८ ॥

38. 'A king who, assuming a middle attitude, attains softness and asserts his severity at the proper hour, holds sway over the world with his valour like the Sun by his lustre.

38. The last verse stated that anger will spoil the chances of success. यः, समा वृत्तिः यस्य सः समवृत्तिः सन् Adopting neutral attitude; neither too soft nor too severe. समये At the proper hour. मृदोर्भावः मार्दवं उपैति Attains gentleness. तिग्मतां च तनोति And asserts severity. तनोति from तन् of the 8th conjugation in the Parasmaipada. सः मेदिनीपतिः Such a king. विवस्वानिव Like the sun. ओजसा By his valour. लोकं अधितिष्ठति Lords over the world. The Accusative is due to Pāṇini :—अधिशीङ्स्थासां कर्म. The Sun too adopts a middle attitude and sometimes becomes mild and sometimes hot. He is mild in winter and hot in summer, neither hot nor mild in other seasons.

क चिराय परिग्रहः श्रियां क च दुष्टेन्द्रियवाजिवश्यता ।
शरदभ्रचलाश्चलेन्द्रियैरसुरक्षा हि बहुच्छलाः श्रियः ॥ ३९ ॥

[अन्वयः] श्रियां चिराय परिग्रहः क, दुष्टेन्द्रियवाजिवश्यता च क । हि, शरदभ्रचलाः बहुच्छलाः श्रियः चलेन्द्रियैः असुरक्षाः ॥ ३९ ॥

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39. 'Where is the hold over riches for a long time, and where is subservience to the wicked horses of sense-organs? Opulence, susceptible to a number of pitfalls and fleeting like the clouds of autumn, cannot be easily preserved by men of fickle senses.

39. This verse deals with the evil resulting from not acting as stated in the previous verse. श्रियां चिराय परिग्रहः क्व Where is the retention of riches for a long time? इन्द्रियाणि वाजिन इव इन्द्रियवाजिनः, दुष्टानां इन्द्रियवाजिनां वश्यः (वशं गतः), तस्य भावः तत्ता दुष्टेन्द्रियवाजिवश्यता च क्व. And where is subservience to the unruly horses of sense-organs. The two क्वs bring out the incompatibility. हि Because. शरद् अभ्रः, तद्वत् चलाः Fickle like autumnal clouds. बहूनि छलानि यासां ताः बहुच्छलाः Subject to several loopholes or pretexts to run out. Both adjectival to श्रियः Riches. Decline :—श्रीः श्रियौ श्रियः. चलानि इन्द्रियाणि येषां तैः चलेन्द्रियैः By persons whose organs are fickle, whose senses are restive सुखेन रक्षितुं शक्याः सुरक्षाः, न सुरक्षाः असुरक्षाः Incapable of being preserved or protected. Wealth does not remain long in persons who are led by their senses.

किमसामयिकं वितन्वता मनसः क्षोभमुपात्तरंहसः ।
क्रियते पतिरुच्चकैरपां भवता धीरतयाधरीकृतः ॥ ४० ॥

[अन्वयः] उपात्तरंहसः मनसः असामयिकं क्षोभं वितन्वता

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भवता (पुरा) धीरतया अधरीकृतः अपां पतिः (अधुना) किम् उच्चकैः क्रियते ॥ ४० ॥

40. 'Why is the Ocean that had been reduced far low in bravery raised high now by you as you exhibit an untimely agitation of your mind charged with heat?

40. After expatiating on the evils of anger Yudhishṭhira advises his brother to give it up. उपात्तं रंहः यस्य तस्य उपात्तरंहसः मनसः Of the mind charged with tension. समयः प्राप्तः अस्येति सामयिकः = समय + ठञ्. Pāṇini:—समयस्तदस्य प्राप्तम्. सामयिको न भवतीति तम् असामयिकं Inopportune. क्षोभं वितन्वता By one giving scope to agitation. भवता By you. धीरतया अधरीकृतः Formerly lowered by your courage. अपां पतिः The Ocean. किमुच्चकैः क्रियते Why is it raised high? Having vanquished the ocean in courage formerly, how is it that you now raise it to a superior level? भवता अपां पतिः उच्चकैः क्रियते —Passive voice. Change the voice:—भवान् अपां पतिं उच्चकैः करोति.

श्रुतमप्यधिगम्य ये रिपून्विनयन्ते न शरीरजन्मनः ।
जनयन्त्यचिराय संपदामयशस्ते खलु चापलाश्रयम् ॥ ४१ ॥

[अन्वयः] ये श्रुतम् अधिगम्य अपि शरीरजन्मनः रिपून् न विनयन्ते ते अचिराय संपदां चापलाश्रयम् अयशः जनयन्ति खलु ॥ ४१ ॥

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41. 'Those who even after acquiring learning do not subdue the enemies within the body, quickly cause the ill-repute of riches relating to their fickleness.

41. ये श्रुतम् अधिगम्यापि Even after acquiring a knowledge of science. शरीरात् जन्म येषां ते शरीरजन्मान: an instance of व्यधिकरणबहुव्रीहि. तान् शरीरजन्मनः रिपून् Enemies born of the body; internal enemies known as अरिषड्वर्ग consisting of काम, क्रोध, लोभ, मोह, मद and मात्सर्य. न विनयन्ते Who do not control. ते खलु They indeed. अचिराय Shortly. संपदां चापलाश्रयं अयशः जनयन्ति Cause the ill-repute of riches relating to their unsteadiness. चापलं आश्रयः यस्य तत् चापलाश्रयं. A man swayed by passions cannot long retain his riches.

Note the Ātmanepada in विनयन्ते. नी is a root that takes both the Parasmaipada and Ātmanepada. It is a general rule of grammar that roots which take both padas are to be used in the Ātmanepada when the result of the action conveyed by the predicate accrues to the doer, and in other cases they take the Parasmaipada. But when the root नी governs an object that is present in the doer himself but does not form part of the doer's body it takes the Ātmanepada alone. In the sentence रिपून् विनयन्ते the internal enemies which are the object exist in the doer, but do not form part of his body. Hence the Ātmanepada here. Vide Pāṇini :—कर्तृस्थे चाशरीरे कर्मणि.

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This sūtra merely restricts the general rule that when क्रियाफल is कर्तृगामि Ātmanepada should be used in its application to cases where the root नी is employed. In other words where क्रियाफल is not कर्तृगामि the said Sūtra does not come into operation and Parasmaipada is to be used, but in cases governed by the letter of the Sūtra and where क्रियाफल is कर्तृगामि the Ātmanepada alone can be used. How then to justify the usage of this poet in verse 35 infra—विगणय्य नयन्ति पौरुषं. पौरुषं exists in the doer but does not form part of his body, and the result of the action conveyed by the predicate viz., the happiness of the doer is कर्तृगामि. In answer to this objection Siddhānta Kaumudī states that it is to be presumed that the result of the action is not intended to accrue to the doer. Vide the note under कर्तृस्थे चाशरीरे कर्मणि in Siddhānta Kaumudī—कथं तर्हि विगणय्य नयन्ति पौरुषम् इति । कर्तृगामित्वाविवक्षायां भविष्यति.

अतिपातितकालसाधना स्वशरीरेन्द्रियवर्गतापनी ।
जनवन्न भवन्तमक्षमा नयसिद्धेरपनेतुमर्हति ॥ ४२ ॥

[अन्वयः] अतिपातितकालसाधना स्वशरीरेन्द्रियवर्गतापनी अक्षमा भवन्तं जनवत् नयसिद्धेः अपनेतुं न अर्हति ॥ ४२ ॥

42. 'Anger that misses the time and equipment and heats one's own body and senses, ought

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not to deflect you, like any ordinary man, from the success achievable by statecraft.

42. Anger should not be allowed to affect the due exercise of statecraft. अतिपातितानि कालः साधनानि च यया सा अतिपातितकालसाधना Unmindful of time and equipment is anger. An angry man does not wait for the proper time nor does he care to gather proper equipment including support. तापयतीति तापनी = तप् + ल्युट् (कर्तरि) + ङीप् (Feminine suffix). स्वस्य शरीरं च इन्द्रियवर्गश्च तयोः तापनी Anger will burn one's own body and senses. Both these are adjectival to अक्षमा meaning क्रोधः. भवन्तं, जनेन तुल्यं यथा तथा जनवत् Yourself like any ordinary man. नयसिद्धेः From success attainable through statecraft. अपनेतुं To wean away. न अर्हति Does not deserve. You should not allow anger to deflect you from the pursuit of a scientific policy.

उपकारकमायतेर्भृशं प्रसवः कर्मफलस्य भूरिणः ।
अनपायि निबर्हणं द्विषां न तितिक्षासममस्ति साधनम् ॥ ४३ ॥

[अन्वयः] आयतेः भृशम् उपकारकं भूरिणः कर्मफलस्य प्रसवः अनपायि द्विषां निबर्हणं तितिक्षासमं साधनं न अस्ति ॥ ४३

43. 'Highly beneficial in the long run, a source of the fruits of action in plenty and a riskless controller of enemies, there is no means equal to patience.

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43. Having expatiated on the evils of anger or impatience, the speaker in this verse extols the virtues of patience. आयतः भृशं उपकारकं Highly beneficial in the future; conducive of a bright future. भूरिणः कर्मफलस्य प्रसवः A source of enormous fruits of actions. प्रसूयते अनेनेति प्रसवः always masculine. अपायः अस्यास्तीति (अपेतुं शीलमस्येति वा) अपायि, अपायि न भवतीति अनपायि Free from setbacks. द्विषां निवर्हणं An instrument of crushing the enemies. साधनं An instrument answering the description set out in the said three adjectives. तितिक्षासमं Equal to forbearance. Amara :—क्षान्तिः क्षमा तितिक्षा च. नास्ति There is no instrument equal to patience. तितिक्षा is the noun form of तिज् to forbear in स्वार्थ, not in the desiderative. Vide Pāṇini :—गुप्तिज्किद्भ्यः सन् and Vārtika :—तिजेः क्षमायाम्.

प्रणतिप्रवणान्विहाय नः सहजस्नेहनिबद्धचेतसः ।
प्रणमन्ति सदा सुयोधनं प्रथमे मानभृतां न वृष्णयः ॥४५॥

[अन्वयः] सहजस्नेहनिबद्धचेतसः मानभृतां प्रथमे वृष्णयः प्रणतिप्रवणान् नः विहाय सुयोधनं सदा न प्रणमन्ति ॥ ४४ ॥

44. 'The Vṛshṇi kings whose hearts are locked up in natural affection towards us and who are the foremost of men endowed with self-respect, will not always bow to Suyodhana, leaving off ourselves who are bent on paying respects to them.

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44. To the possible objection that forbearance for the time being will give time to the enemy to gather allies, Yudhishthira replies. This verse deals with the Vrshni kings. सहजः स्नेहः, तेन निबद्धं चेतः येषां ते सहजस्नेहनिबद्धचेतसः The hearts of Vrshni kings are bound by natural affection towards Pandavas. Vrshnis are related to Pāṇḍavas through their mother and hence their love will naturally be in favour of Pāṇḍavas, not so towards Duryodhana. मानं बिभ्रतीति मानभृतः तेषां मानभृतां प्रथमे Foremost among men proud of birth. Decline —प्रथमः प्रथमौ: प्रथमे-प्रथमाः। शेषं रामशब्दवत्. वृष्णयः The descendants of Vrshni by लक्षणा. Vrshni was an ancestor of Krshna. यदु being a remoter ancestor, the kings of that family are also called Yādavas. प्रणतौ प्रवणाः तान् प्रणतिप्रवणान् नः विहाय Abandoning us who are bent on paying our respects to them. Duryodhana will not bend down before the Vrshnis. सुयोधनं न सदा प्रणमन्ति Vrshnis will not always attend on Duryodhana with respect. When the opportunity comes they will leave him and become our allies.

सुहृदः सहजास्तथेतरे मतमेषां न विलङ्घयन्ति ये ।
विनयादिव यापयन्ति ते धृतराष्ट्रात्मजमात्मसिद्धये ॥४५॥

[अन्वयः] एषां (वृष्णीनां) ये सहजाः सुहृदः तथा इतरे ये एषां मतं न विलङ्घयन्ति, ते आत्मसिद्धये धृतराष्ट्रात्मजं विनयादिव यापयन्ति ॥ ४५ ॥

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45. 'Those who are their friends, natural or otherwise and who will not cross their wishes, do in feigned modesty suffer Duryodhana to have his way for the success of their own purpose.

45. The allies of Vṛshṇis also will stand by our side. Arthaśāstra refers to three kinds of friends —सहज, प्राकृत and कृत्रिम. The सहज friends are formed by blood relationship, a कृत्रिम friend is a benefactor or one who enters into a treaty for his own advantage. A प्राकृत friend is an ordinary friend, usually the ruler of a kingdom next to an adjoining kingdom. Whereas a neighbouring king will be an enemy the king next after him will naturally be a friend. एषां ये सहजाः सुहृदः Those who are the friends of Vṛshṇis by birth i.e., their kinsmen. तथा In the same way. इतरे The other two kinds of friends. ये एषां मतं न विलङ्घयन्ति And who as such do not cross their wish. ते Both the said सहज and other friends. आत्मसिद्धये For their own purpose. धृतराष्ट्रात्मजं विनयादिव As if submissive to him. यापयन्ति Allow Duryodhana to go on, to have his way for the present. At the crucial hour they will join the ranks of Vṛshṇis. यापयन्ति Causal of यान्ति. Note पुगागम after roots ending in आ before the causal suffix णिच्. Pāṇini:—अर्तिह्रीव्लीरीक्नूय्यातां पुग्णौ. The three kinds of friends and foes are referred to also in Māgha II-36.

अभियोग इमान्महीभुजो भवता तस्य कृतः कृतावधेः ।
प्रविघाटयिता समुत्पतन्हरिदश्वः कमलाकरानिव ॥ ४६ ॥

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[अन्वयः] कृतावधेः तस्य भवता कृतः अभियोगः इमान् महीभुजः समुत्पतन् हरिदश्वः कमलाकरान् इव प्रविघाटयिता ॥ ४६ ॥

46. 'The first attack made by you against him when his time-limit is passed will break away these kings (from him) as the rising Sun would break open the lotus buds.

46. Notwithstanding their favourable attitude we can depend on their support as allies, only when we come out with clean hands by fully carrying out our promise to undergo exile for thirteen years. कृतः अवधिः येन तस्य कृतावधेः तस्य Of Duryodhana by whom a time-limit has been stipulated. भवता कृतः अभियोगः The first attack made by you i.e., after the stipulated period. अभियोगः means आद्राभिभवः. Vide Viśva :— अभियोगस्तु शपथे स्यादार्द्रे च पराभवे. इमान् महीभुजः प्रविघाटयिता Will separate these kings viz., the Vṛshṇis and their allies from him. This is supported by an analogy. समुत्पतन् हरिदश्वः कमलाकरान् इव As the rising Sun would break open the lotuses. हरितः अश्वाः यस्य सः हरिदश्वः An epithet of the Sun, because his horses are green. कमालानां आकराः The reservoirs of lotuses, lotus-tanks and the like. But since lotuses and not the tanks are broken open, आकर will have to be interpreted as meaning either multitudes or buds. Sometimes आकर is used in the sense of a source. प्रविघाटयिता 1st Future of घट् with प्र and वि. The root is घट संघाते of the

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10th conjugation, not a causal of the root of the 1st conjugation. In the latter case the form will be घटयिता, since there is no warrant for the lengthening of the penultimate vowel. घट् of the 1st conjn., is a मित् under the rule घटादयो मितः, and by Pāṇini—मितां ह्रस्वः the penultimate vowel will only be short.

उपजापसहान्विलङ्घयन्स विधाता नृपतीन्मदोद्धतः ।
सहते न जनोऽप्यधःक्रियां किमु लोकाधिकधाम राजकम् ॥४७॥

[अन्वयः] मदोद्धतः सः नृपतीन् विलङ्घयन् उपजापसहान् विधाता । जनः अपि अधःक्रियां न सहते, लोकाधिकधाम राजकं किमु ॥ ४७ ॥

47. 'Puffed up with pride and offending the kings, he will make them easy to wean off. Even an ordinary man does not put up with an insult. What then about kings possessed of valour surpassing the world?

47. What has been stated with reference to Vṛshṇis and their allies will apply to other kings also. मदेन उद्धतः Puffed up with pride. सः Duryodhana. नृपतीन् The other kings also. विलङ्घयन् Lording over. उपजापसहान् विधाता Will make them capable of being instigated to rebel. उपजाप is synonymous with भेद or the tactics of division. विधाता I Future of धा with वि to make. सहन्त इति सहाः, उपजापस्य सहाः तान् उपजापसहान्.

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जनोऽपि Even an ordinary person. अधःक्रियां न सहते Does not put up with an insult or low treatment. लोकात् अधिकं धाम यस्य तत् लोकाधिकधाम Possessed of valour surpassing the rest of the world. राज्ञां समूहः राजकं. किमु What then? It means—न सहत इति किं वक्तव्यं Does it need mention that the valiant hosts of kings will not put up with insult.

असमापितकृत्यसंपदां हतवेगं विनयेन तावता ।
प्रभवन्त्यभिमानशालिनां मदमुत्तम्भयितुं विभूतयः ॥ ४८ ॥

[अन्वयः] असमापितकृत्यसंपदाम् अभिमानशालिनां विभूतयः तावता विनयेन हतवेगं मदम् उत्तम्भयितुं प्रभवन्ति ॥ ४८ ॥

48. 'The riches of haughty persons that have not finished their multiform duties bid fair to increase their arrogance whose virulence had just been stopped by a little measure of modesty.

48. As to the statement of the Kirāta that Duryodhana had cast off his arrogance and assumed humility in the verse सखीनिव प्रीतियुजो etc. I-10 infra, Yudhishṭhira says that Duryodhana's humility being pretended, his innate arrogance will assert itself at the enjoyment of opulence. कर्तुं योग्यानि कृत्यानि, कृत्यानां संपदः कृत्यसंपदः, न समापिताः असमापिताः कृत्यसंपदः येषां तेषां असमापितकृत्यसंपदां Of those who have left their numerous duties unfinished; of those who do not do their duties fully. (अत एव) अभिमानशालिनां Of those possessed of arrogance.

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विभूतयः Riches. तावता विनयेन By a little measure of modesty. तत् परिमाणमस्येति तावान् तेन तावता. हतः वेगः यस्य तं हतवेगं Whose virulence is just checked, but which is not completely obliterated, adjectival to मदं. उत्तम्भयितुं To increase their arrogance. प्रभवन्ति Are efficient. उत्तम्भयितुं Infiniitve of purpose of the causal of स्तम्भ् with उद्. The enjoyment of riches will drive out the pretended humility and revive the natural arrogance of wicked persons in an increased measure.

मदमानसमुद्धतं नृपं न वियुङ्क्ते नियमेन मूढता ।
अतिमूढ उदस्यते नयान्नयहीनादपरज्यते जनः ॥ ४९ ॥

[अन्वयः] मदमानसमुद्धतं नृपं मूढता नियमेन न वियुङ्क्ते, अतिमूढः नयात् उदस्यते, नयहीनात् जनः अपरज्यते ॥ ४९ ॥

49, 'Stupidity does in no event separate from a king puffed up with arrogance and haugtiness. A stupid king swerves from the lawful path. With one deviating from the lawful path, people are disaffected.

49. This and the next verse deal with the evils resulting from arrogance in a chain. मदश्च मानश्च ताभ्यां समुद्धतं नृपं A king who is puffed up with arrogance and self-esteem. मूढता Ignorance; blindness to duties. नियमेन Positively. न वियुङ्क्ते Does not leave. A haughty king invariably becomes foolish.

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वियुङ्क्ते derived from युज् with वि to separate from, 7th conjugation in the Ātmanepada. अतिमूढः नयात् उदस्यते A foolish king (blind to duties) deviates from the science of statecraft. नयहीनात् जनः अपरज्यते People become disaffected with a king that swerves from the political science. उदस्यते from अस् with उद् of the 4th conjugation, Parasmaipada in the कर्मकर्तरिप्रयोग. Hence its use in the Ātmanepada. अपरज्यते. रञ्ज् of the 4th conjugation takes both Parasmaipada and Ātmanepada. Here it is used in the Ātmanepada.

अपरागसमीरणेरितः क्रमशीर्णाकुलमूलसंततिः ।
सुकरस्तरुवत्सहिष्णुना रिपुरुन्मूलयितुं महानपि ॥ ५० ॥

[अन्वयः] अपरागसमीरणेरितः क्रमशीर्णाकुलमूलसंततिः रिपुः महान् अपि तरुवत् सहिष्णुना उन्मूलयितुं सुकरः ॥ ५० ॥

50. 'An enemy however big, pushed by the wind of disaffection, with his ranks (roots) gradually weakened and shattered, is easy to uproot like a tree, by one possessed of endurance.

50. Yudhishṭhira carries on the chain of evils further. अपरागः समीरण इव, तेन ईरितः Shaken by the wind of disaffection. क्रमेण शीर्णा आकुला च मूलसंततिः यस्य Whose group of ministers and subjects are gradually shattered and shaky. रिपुः महानपि An enemy though great. तरुवत् Like a tree. सहिष्णुना By a king possessed of patience. उन्मूलयितुं सुकरः Is easy to be extirpated.

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सुखेन कर्तुं शक्यः सुकरः. सोढुं शीलमस्येति सहिष्णुः = सह् + इष्णुच् under Pāṇini :—अलंकृञ्निराकृञ् etc. Since each preceding idea is the cause of the succeeding one, the figure of speech in both the verses is कारणमाला. मूलं in the case of the enemy means प्रकृत्यादिस्वजनवर्गः His own camp consisting of ministers, servants and subjects. In the case of the tree it means roots. The simile is plain.

अणुरप्युपहन्ति विग्रहः प्रभुमन्तःप्रकृतिप्रकोपजः ।
अखिलं हि हिनस्ति भूधरं तरुशाखान्तनिघर्षजोऽनलः ॥५१

[अन्वयः] अन्तःप्रकृतिप्रकोपजः विग्रहः अणुः अपि प्रभुम् उपहन्ति । तरुशाखान्तनिघर्षजः अनलः अखिलं भूधरं हिनस्ति हि ॥ ५१ ॥

51. 'A quarrel due to the internal disaffection of subjects (ministers of state), however small, ruins the king. Fire sprung from the friction of the edges of the branches of trees devastates the entire mountain.

51. That a king will perish through the internal disaffection of his ministers and subjects is reiterated in this verse. अणुरपि Though little. अन्तः प्रकृतीनां प्रकोपः तस्मात् जातः विग्रहः Hostility born of the internal disaffection of ministers and subjects. प्रभुं उपहन्ति Destroys a king. तरूणां शाखाः, तासां अन्ताः, तेषां निघर्षः तेन जातः

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तरुशाखान्तनिघर्षजः अनलः The fire risen from the friction of the edges of the branches of a tree. अखिलं भूधरं हिनस्ति हि Does indeed devastate the whole mountain. हिनस्ति formed of हिंस् of the 7th conjugation. विग्रहः प्रभुं उपहन्ति and अनलः भूधरं हिनस्ति. Change the voice:— विग्रहेण प्रभुः उपहन्यते and अनलेन भूधरः हिंस्यते respectively. Since there is बिम्बप्रतिबिम्बभाव between the उपमेयवाक्य and उपमानवाक्य the figure of speech is दृष्टान्त.

मतिमान्विनयप्रमाथिनः समुपेक्षेत समुन्नतिं द्विषः ।
सुजयः खलु तादृगन्तरे विपदन्ता ह्यविनीतसंपदः ॥ ५२॥

[अन्वयः] विनयप्रमाथिनः द्विषः समुन्नतिं मतिमान् समुपेक्षेत । तादृक् अन्तरे सुजयः खलु । हि अविनीतसंपदः विपदन्ताः ॥ ५२ ॥

52. 'A shrewd man should neglect the height of an enemy who sets at naught humility. Such an enemy is easy to vanquish at a weak point. For the opulence of arrogant persons ends in misery.

52. मतिः अस्यास्तीति मतिमान् A wise man. विनयं प्रमथ्नातीति तस्य विनयप्रमाथिनः Who transgresses good morals; adjectival to द्विषः Of an enemy. समुन्नतिं समुपेक्षेत Can neglect or remain indifferent to the growth of a vicious enemy. तादृक् Such a person. अन्तरे At a weak point. दुःखेन जेतुं शक्यः सुजयः खलु Is indeed easy to be conquered. हि Because. अविनीतानां संपदः Riches of vicious persons. विपत् अन्तः यासां ताः विपदन्ताः End in calamities.

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लघुवृत्तितया भिदां गतं बहिरन्तश्च नृपस्य मण्डलम् ।
अभिभूय हरत्यनन्तरः शिथिलं कूलमिवापगारयः ॥ ५३ ॥

[अन्वयः] लघुवृत्तितया बहिः अन्तः च भिदां गतं नृपस्य मण्डलम् अनन्तरः, आपगारयः शिथिलं कूलम् इव, अभिभूय हरति ॥ ५३ ॥

53. 'A neighbouring ruler overpowers and seizes a king's dominion which through the low conduct of its ruler suffers division both internally and externally as the current of a river would its loose banks.'

53. This verse gives reason for the statement that vicious enemies are easy to conquer. लघ्वी वृत्तिः यस्य तस्य भावः तत्ता तया लघुवृत्तितया By reason of the king's ignoble conduct. बहिः अन्तश्च Both outside and inside. भिदां गतं That has attained breaches. बहिः refers to the hostility of other kings and countries, and अन्तः to the internal disaffection amongst one's own ministers and subjects. भिदा Noun form of भिद्. Pāṇini :— षिद्भिदादिभ्योऽङ्. नृपस्य मण्डलं The kingdom of a ruler. अभिभूय Overpowering. अनन्तरः हरति A neighbouring king takes by force. Like what ? अपां समूहः आपं, तेन गच्छतीति आपगा (गमेर्डः) तस्या रयः आपगारयः The current of a river. शिथिलं कूलमिव As it would attack and wreck its weak banks. The simile suggests the easiness

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with which a foe thus enfeebled can be destroyed. Here ends the speech of Yudhishṭhira.

अनुशासतमित्यनाकुलं नयवर्त्माकुलमर्जुनाग्रजम् ।
स्वयमर्थ इवाभिवाञ्छितस्तमभीयाय पराशरात्मजः ॥ ५४ ॥

[अन्वयः] इति आकुलम् अर्जुनाग्रजं नयवर्त्म अनाकुलम् अनुशासतं तं पराशरात्मजः स्वयम् अभिवाञ्छितः अर्थ इव अभीयाय ॥ ५४ ॥

54. As he thus clearly counselled the right line of policy to Bhīmasena (Arjuna's elder brother) who was confused, Vyāsa (son of Parāśara) came to him like the very object wished for, coming of its own accord,—

54. इति Thus ; as set out in the foregoing verses. आकुलं अर्जुनाग्रजं Bhīmasena who was perturbed. अग्रे जातः अग्रजः (जनेर्डः), अर्जुनस्य अग्रजः तं अर्जुनाग्रजं Arjuna's elder brother viz., Bhīmasena. नयस्य वर्त्म नयवर्त्म The lines chalked out by the science of statecraft. अनुशासतं adjectival to तं which refers to Yudhishṭhira. अनाकुलं अनुशासतं Who counselled distinctly, free from doubts. अनुशासतं Accusative of अनुशासत् Present participle of शास् with अनु to counsel. अनुशासतं governs two objects, अर्जुनाग्रजं (Indirect) and नयवर्त्म (Direct). पराशरस्य आत्मजः पराशरात्मजः Parāśara's son Vyāsa. तं अभीयाय Came to, or approached Yudhishṭhira. स्वयं अभिवाञ्छितः अर्थ इव Like

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the heart's dream of Yudhishṭhira coming of its own accord. अभीयाय Perfect of इ with अभि. Since the sage is conceived of as Yudhishṭhira's dream personified the figure of speech is उत्प्रेक्षा. This sentence runs into the next verse which sets out an adjectival phrase qualifying पराशरात्मजः, the subject of the sentence in this verse. Thus these two verses constitute a युग्म. Vide definition :—द्वाभ्यां युग्ममिति प्रोक्तम्.

मधुरैरवशानि लम्भयन्नपि तिर्यञ्चि शमं निरीक्षितैः ।
परितः पटु बिभ्रदेनसां दहनं धाम विलोकनक्षमम् ॥ ५५ ॥

[अन्वयः] मधुरैः निरीक्षितैः अवशानि तिर्यञ्चि अपि शमं लम्भयन् परितः एनसां दहनं विलोकनक्षमं पटु धाम बिभ्रत् ॥ ५५

55. —Imparting tranquillity even to the unruly animals of the lower order with his sweet looks, and bearing a lustre that burnt the sins all round and was beautiful and worthy to see.

55. निरीक्षितं Abstract noun form of ईक्ष् with निर्. नपुंसके भावे क्तः. मधुरैः निरीक्षितैः By his sweet glances. वशं means subservience. न विद्यते वशं येषां तानि अवशानि अपि तिर्यञ्चि Even unruly animals of the lower order; Accusative. Decline :—तिर्यक् तिरश्ची तिर्यञ्चि. शमं लम्भयन् Imparting tranquillity to the animals and birds. लम्भयन् Present participle of the causal of लभ् to get. Note the intermediate augment नुम् in लभ् in the

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causal form. Pāṇini :—लभेश्च. In juxtaposition with roots denoting गति used in the causal form the प्रयोज्यकर्ता or the subject of the primitive root takes the Accusative case. So in all causal uses of a predicate a root governs two objects viz., the subject and the object of the primitive root. The Accusative of the प्रयोज्यकर्ता is enjoined by Pāṇini :—गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणिकर्ता स णौ. Example :—शत्रूनगमयत्स्वर्गं. In the context the primitive use of the root will be तिर्यञ्चि शमं लभन्ते. Whereas its causal is मुनिः तिर्यञ्चि शमं लम्भयति. Another adjectival phrase is set out in the second half of the verse.) परितः पटु Lovely all round. एनसां दहनं Burning or destructive of all sins. विलोकनक्षमं Worthy to look at. Note the antithesis between this and the previous adjective. A thing that burns is cooling to the eyes. All these three adjectives qualify धाम Lustre, object of बिभ्रत् Bearing, Present participle of भृ to bear, 3rd conjugation. Note the absence of नुम्. Decline :—बिभ्रत् बिभ्रतौ बिभ्रतः. लम्भयन् in the first half and बिभ्रत् in the second half of the verse both qualify पराशरात्मजः in the previous verse.

सहसोपगतः सविस्मयं तपसां सूतिरसूतिरापदाम् ।
ददृशे जगतीभुजा मुनिः स वपुष्मानिव पुण्यसंचयः ॥ ५६ ॥

[अन्वयः] सहसा उपगतः तपसां सूतिः आपदाम् असूतिः स मुनिः वपुष्मान् पुण्यसंचय इव जगतीभुजा सविस्मयं ददृशे ॥ ५६

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56. Suddenly arrived, the sage, a source of all penance and a repeller of all calamities, was seen with wonder by the king, verily like a stock of virtue in embodiment.

56. जगतीं भुनक्तीति जगतीभुक् तेन जगतीभुजा By the king; by Yudhishṭhira. सः मुनिः That sage; Vyāsa. सविस्मयं विस्मयेन सह वर्तते यस्मिन् कर्मणि तत्तथा With wonder. ददृशे Was seen, Perfect passive. Change the voice. जगतीभुक् तं मुनिं ददर्श. How is the मुनि ? सहसा उपगतः Arrived all of a sudden; by accident; unexpectedly. तपसां सूतिः A source of all kinds of penance. आपदां असूतिः One that never gives room to calamities. Note सूतिः and असूतिः are both feminine in gender though qualifying the masculine मुनिः. All nouns formed by the addition of the suffix क्तिन् to roots take the feminine gender. Pāṇini :—स्त्रियां क्तिन्. Further the sage is fancied as the very accumulation of पुण्य or merit in embodiment. वपुः अस्यास्तीति वपुष्मान् पुण्यानां संचयः पुण्यसंचयः इव. The figure of speech here is उत्प्रेक्षा.

अथोच्चकैरासनतः परार्ध्यादुद्यन्स धूतारुणवल्कलाग्रः ।
रराज कीर्णाकपिशांशुजालः शृङ्गात्सुमेरोरिव तिग्मरश्मिः ॥ ५७

[अन्वयः] अथ उच्चकैः परार्ध्यात् आसनतः उद्यन् धूतारुणवल्कलाग्रः सः (नृपः) कीर्णाकपिशांशुजालः सुमेरोः शृङ्गात् उद्यन् तिग्मरश्मिः इव रराज ॥ ५७ ॥

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57. Then rising from his lofty and esteemed seat, the king with the skirts of his red bark-cloth waving shone like the Sun rising from the peak of Mount Meru, spreading his multitudinous rosy rays.

57. अथ Afterwards. उच्चैः Indeclinable meaning lofty, adjectival to आसनतः. उच्चैस् is formed from उच्चैस् Indeclinable under Pāṇini :—अव्ययसर्वनाम्नामकच्प्राक्टेः. परार्धे भवं परार्ध्यं formed by adding the suffix यत्. परार्ध्यं means the best. परार्ध is the highest number known to Arithmetic. Vide Tarkasaṅgraha :—एकत्वादिव्यवहारहेतुर्गुणः संख्या. एकत्वादिपरार्धपर्यन्ता. परार्ध्य corresponds to one in a million, viz., the best of any class. आसनतः From his seat ; formed by adding the Ablative suffix तस्. How a lofty (उच्चैः) seat is available in forest-life is problematic. The interpretation of आसनतः as सिंहासनात् by Mallinātha adds to the difficulty. उद्यन् Rising ; Present participle of इ with उद्. अत एव धूतानि अरुणानि वल्कलाग्राणि यस्य सः धूतारुणवल्कलाग्रः With the reddish skirts of his tree-bark cloth waved. सः Yudhishṭhira. रराज Shone. Like what ? कीर्णं आकपिशं अंशुजालं यस्य सः Possessed of reddish rays spread out. सुमेरोः श्रृङ्गात् उद्यन् Rising from a summit of Mount Meru. Meru is a mythical mountain of gold where gods reside, round which the Sun and the Moon revolve. तिग्माः रश्मयः यस्य सः तिग्मरश्मिः Possessed of hot rays ; an epithet of the Sun. इव Like the Sun. रराज Perfect of राज्. Conjugate :—रराज रेजतुः-रराजतुः रेजुः-रराजुः, रेजिथ-रराजिथ रेजथुः-

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रराजथुः रेज-रराज, रराज-ररज रेजिव-रराजिव रेजिम-रराजिम. The metre of this verse is उपजाति as distinct from वियोगिनी in which the preceding verses are couched. In keeping with Daṇḍin's definition of a Mahākāvya by which the concluding stanza or stanzas should be couched in a metre different from that of the bulk of the Sarga, this and the next two verses are couched in metres other than वियोगिनी which is the metre employed in the bulk of this Sarga.

अवहितहृदयो विधाय सोऽर्हामृषिवदृषिप्रवरे गुरूपदिष्टाम् ।
तदनुमतमलंचकार पश्चात्प्रशम इव श्रुतमासनं नरेन्द्रः ॥ ५८ ॥

[अन्वयः] सः अवहितहृदयः (सन्) ऋषिप्रवरे ऋषिवत् गुरूपदिष्टाम् अर्हां विधाय पश्चात् तदनुमतम् आसनं, प्रशमः श्रुतम् इव, अलंचकार ॥ ५८ ॥

58. With a devoted mind the king offered to the best of sages a worship worthy of sages as taught by elders and afterwards adorned the seat permitted by him as tranquillity would adorn learning.

58. सः नरेन्द्रः That king; Yudhishṭhira. अवहित = अव-धा + त. अवहितं हृदयं यस्य सः अवहितहृदयः सन् With an attentive mind. ऋषीणां प्रवरः तस्मिन् ऋषिप्रवरे Towards the best of sages; to Vedavyāsa. ऋषिं अर्हति ऋषिवत् adjectival to अर्हां. ऋषिवत् = ऋषि + वत् (वतिः). गुरुभिः उपदिष्टां

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गुरूपदिष्टां Counselled by elders; as ordained by Śāstras, adjectival to अर्हां. विधाय After doing worship; after offering the reception due to sages. पश्चात् Then. तेन अनुमतं तदनुमतं आसनं अलंचकार Adorned the seat approved by the sage. At the bidding of the sage he took his seat. This is supported by an analogy. प्रशमः श्रुतमिव As tranquillity would adorn learning. Cf. :— शुचि भूषयति श्रुतं वपुः प्रशमस्तस्य भवत्यलंक्रिया (Verse 32 infra). The metre of this verse is पुष्पिताग्रा.

व्यक्तोदितस्मितमयूखविभासितोष्ठ-
स्तिष्ठन्मुनेरभिमुखं स विकीर्णधाम्नः ।
तन्वन्तमिद्धमभितो गुरुमंशुजालं
लक्ष्मीमुवाह सकलस्य शशाङ्कमूर्तेः ॥ ५९ ॥

इति महाकविश्रीभारविकृतौ किरातार्जुनीये महाकाव्ये
व्यासागमनो नाम द्वितीयः सर्गः ॥

[अन्वयः] व्यक्तोदितस्मितमयूखविभासितोष्ठः विकीर्णधाम्नः मुनेः अभिमुखं तिष्ठन् सः इद्धम् अंशुजालं तन्वन्तं गुरुम् अभितः (तिष्ठतः) सकलस्य शशाङ्कमूर्तेः लक्ष्मीम् उवाह ॥ ५९ ॥

59. Possessed of lips brightened by the rays of smiles that clearly appeared and standing in front of the sage shedding lustre, he bore the beauty of the full Moon standing in front of Jupiter spreading a bright multitude of rays.

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59. This verse describes the brilliance of Yudhishṭhira sitting in front of the sage. व्यक्तं उदिताः व्यक्तोदिताः, स्मितानां मयूखाः, स्मितमयूखाः, व्यक्तोदिताः स्मितमयूखाः, तैः विभासितौ ओष्ठौ यस्य सः व्यक्तोदितस्मितमयूखविभासितोष्ठः Possessed of lips lit bright by the rays of smiles that appeared clearly. The joy of the sage's sight caused profuse smiles on the part of Yudhishṭhira by which his lips were illumined. विभासित + ओष्ठ = विभासितोष्ठ or विभासितौष्ठ. In Sandhi the final अ of a word drops optionally when followed by ओतु or ओष्ठ in a compound. Vide Vārtika :—ओत्वोष्ठयोः समासे वा which lays down पररूपं. विकीर्णं धाम यस्य सः विकीर्णधामा तस्य विकीर्णधाम्नः. मुनेः अभिमुखं तिष्ठन् Remaining in front of the sage who cast his effulgence. सः Yudhishṭhira. इद्धं अंशुजालं तन्वन्तं गुरुम् अभितः (तिष्ठतः) In front of Jupiter spreading out his glowing rays. इद्ध = इन्ध् + त. अंशूनां जालं अंशुजालं. तन्वन्तं Accusative of तन्वत् Present participle of तन् to stretch, 8th conjugation, Parasmaipada. गुरुः is the name of Bṛhaspati, a planet. गुरुम् अभितः. A noun governed by the Indeclinable अभितः takes the Accusative case. Vide Vārtika :—अभितः-परितः-समया-निकषा-हा-प्रतियोगेऽपि. कलाभिः सह वर्तत इति सकलः तस्य सकलस्य Possessed of all his digits, suggests the Full Moon. शशः अङ्कः यस्याः सा, शशाङ्का मूर्तिः यस्य सः शशाङ्कमूर्तिः One possessed of a body marked by a hare. The black patch in the middle of the moon resembles a hare in shape, and hence the moon is called शशाङ्क or शशिन्. Here शशाङ्क is subordinated as an adjective to

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मूर्तिः. शशाङ्कमूर्तिः therefore means the Moon. तस्य शशाङ्कमूर्तेः लक्ष्मीं उवाह. The king bore the splendour of the Moon. उवाह Perfect of वह् to bear. The brightness of the Moon in the company of Bṛhaspati and Budha has been noticed by Kālidāsa in Raghuvaṁśa. Cf. भूयस्ततो रघुपतिर्विलसत्पताकमध्यास्त कामगति सावरजो विमानम् । दोषातनं बुधबृहस्पतियोगदृश्यस्तारापतिस्तरलविद्युदिवाभ्रवृन्दम् ॥ XIII-76. सः लक्ष्मीं उवाह. Change the voice :—तेन लक्ष्मीः ऊहे. Since the king is described as possessing the Moon's attribute the figure of speech is निदर्शना. The metre of this verse is वसन्ततिलका. Note the use of the word लक्ष्मी in the concluding stanza of the Sarga in conformity with this poet's practice observed in the concluding stanzas of all the Sargas throughout this work. This is also in conformity with the rule obliging the performance of Maṅgala at the beginning and completion of a work as well as at convenient places in the middle. Cf. Mahābhāshya :—मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च शास्त्राणि प्रथन्ते वीरपुरुषाणि भवन्त्यायुष्मत्पुरुषाणि च अध्येतारश्च वृद्धियुक्ता यथा स्युः.

The End of the Second Canto.

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॥ किरातार्जुनीयम् ॥

तृतीयः सर्गः ।

ततः शरच्चन्द्रकराभिरामैरुत्सर्पिभिः प्रांशुमिवांशुजालैः ।
बिभ्राणमानीलरुचं पिशङ्गीर्जटास्तटित्वन्तमिवाम्बुवाहम् ॥ १ ॥

[अन्वयः] ततः शरच्चन्द्रकराभिरामैः उत्सर्पिभिः अंशुजालैः प्रांशुम् इव (स्थितं) आनीलरुचं पिशङ्गीः जटाः बिभ्राणम् (अत एव) तटित्वन्तम् अम्बुवाहम् इव (च स्थितम्) ॥ १ ॥

THE THIRD CANTO

1. Then (Yudhishṭhira spoke to the sage) who seemed lofty with heaps of lustrous rays, as charming as the beams of autumnal moon, shooting upward, who bore a blue-black hue and yellowish matted hair and consequently appeared like a water-bearing cloud abounding in flashes of lightning—

1. The story of the Third Canto can be traced to the latter half of the 36th and the first half of the 37th Adhyāyas of Vana Parva in the Māhābhārata. The Second Canto ended with the arrival of Sage Vyāsa at the hermitage of Yudhishṭhira in the द्वैतवन. The first four ślokas of this canto describe Sage

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Vyāsa on his arrival at the company of Yudhishṭhira. These four Ślokas form a single sentence constituting a Kalāpaka as it is called. Vide definition:—द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम्। कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं स्मृतम् ॥ The predicate of this sentence occurs in मुनिमावभाषे at the end of the fourth verse. All the preceding phrases from the first to the fourth verse are adjectival to मुनिं. Yudhishṭhira spoke to the sage as he sat at ease in his company. ततः Then. After the sage's arrival at the hermitage of Yudhishṭhira referred to in the last stanza of the Second Canto. How was the sage? (1) शरदः चन्द्रः शरच्चन्द्रः तस्य कराः तैरिव अभिरामाणि तैः शरच्चन्द्रकराभिरामैः adjectival to अंशुजालैः अंशूनां जालानि तैः qualified by another adjective उत्सर्पिभिः. उत्सर्पितुं शीलमेषामिति उत्सर्पीणि तैः उत्सार्पिभिः अंशुजालैः प्रांशुमिव (स्थितं) Heaps of lustre as charming as the rays of the autumnal moon shot forth upward in consequence of which the sage appeared tall. The upward projection of lustre follows as a result of his shedding halo radiating all round. (2) आनीला च सा रुक् च आनीलरुक् तां आनीलरुचं पिशङ्गीः जटाः (च) A blue-black hue and yellowish matted hair, object of बिभ्राणं Bearing. बिभ्राण Present participle of भृ to bear, 3rd conjugation in the Ātmanepada. (3) (अत एव) तडितः सन्त्यस्मिन् इति तडित्वान् तं तडित्वन्तं, अम्बूनि वहतीति अम्बुवाहः तं अम्बुवाहं इव (स्थितं) In consequence of his blue-black hue and matted hair the sage appeared like a water-bearing cloud abounding in lightning.

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प्रसादलक्ष्मीं दधतं समग्रां वपुःप्रकर्षेण जनातिगेन ।
प्रसह्य चेतःसु समासजन्तमसंस्तुतानामपि भावमार्द्रम् ॥ २ ॥

[अन्वयः] समग्रां प्रसादलक्ष्मीं दधतम् (अत एव) जनातिगेन वपुःप्रकर्षेण असंस्तुतानामपि चेतःसु आर्द्रं भावं प्रसह्य समासजन्तम् ॥ २ ॥

2. —who bore a profound wealth of serenity and as such forcibly instilled in the minds of even unfamiliar persons a feeling of tenderness by his superior personality that surpassed the world—

2. This verse sets out two more adjectival phrases qualifying मुनिं. (4) समग्रां प्रसादस्य लक्ष्मीः तां प्रसादलक्ष्मीं दधतं The sage bears a wealth of serenity in fullness. दधतं Accusative singular of दधत् Present participle of धा to bear, 3rd conjugation in the Parasmaipada. Decline :—दधत् दधतौ दधतः, दधतं दधतौ दधतः and so on. Note the absence of नुम् in the masculine due to Pāṇini :—नाभ्यस्ताच्छतुः. (5) अत एव जनान् अतिगच्छतीति जनातिगः तेन जनातिगेन Surpassing ordinary men, adjectival to वपुःप्रकर्षेण. वपुषः प्रकर्षः तेन By his superior personality. संस्तुत Familiar. असंस्तुत Unfamiliar. असंस्तुतानामपि चेतःसु Even in the minds of unfamiliar persons. प्रसह्य Forcibly. आर्द्रं भावं समासजन्तं He strikes a wet or tender feeling i. e., to say affection in the hearts of person

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though unacquainted. The idea is that all people are filled with love at the sight of persons of serene appearance. Even persons who did not know Vyāsa were struck with love and admiration for him. समासजन्तं Accusative singular of समासजत् Present participle of सञ्ज् with सं and आ to fasten with. Note the dropping of the intermediate nasal in सञ्ज् before the conjugational sign अ. Pāṇini:—दंशसञ्जस्वञ्जां शपि.

अनुद्धताकारतया विविक्तां तन्वन्तमन्तःकरणस्य वृत्तिम् ।
माधुर्यविस्रम्भविशेषभाजा कृतोपसंभाषमिवेक्षितेन ॥ ३ ॥

[अन्वयः] अनुद्धताकारतया अन्तःकरणस्य वृत्तिं विविक्तां तन्वन्तम् माधुर्यविस्रम्भविशेषभाजा ईक्षितेन कृतोपसंभाषमिव ॥

3. —who by his modest deportment betrayed a holy state of mentality and who by his very glance charged with a high degree of sweetness and confidence seemed to engage in conversation—

3. This verse gives two more adjectival phrases qualifying मुनिं. (6) उद्धतः Pompous or haughty, the opposite of it is अनुद्धतः Simple or sublime. अनुद्धतः आकारः यस्य सः अनुद्धताकारः तस्य भावः अनुद्धताकारता तया अनुद्धताकारतया By reason of his simple or sublime appearance. अन्तःकरणस्य वृत्तिं विविक्तां तन्वन्तं He betrays a mentality of absolute purity. (7) माधुर्यं Sweetness. विस्रम्भः Confidence. माधुर्यं च विस्रम्भश्च तयोः विशेषं

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भजतीति माधुर्यविस्रम्भविशेषभाक् तेन माधुर्यविस्रम्भविशेषभाजा Possessed of peculiar sweetness and confidence, adjectival to ईक्षितेन By his sweet glance which roused confidence. कृता उपसंभाषा येन तं कृतोपसंभाषं इव (स्थितं) By his very look he seems to converse. In works of grammar like Kāśikā and Kaumudī उपसंभाषा is rendered as offer of solace. Vide Pāṇini :—भासनोपसंभाषाज्ञानयत्नविमत्युपमन्त्रणेषु वदः under which root वद् takes the Ātmanepada terminations in certain contigencies. There the word उपसंभाषा is equated in Kaumudī with उपसान्त्वनम्. Example :—भृत्यानुपवदते । सान्त्वयतीत्यर्थः. Of course that meaning is more attractive than the prosaic meaning of conversation. By his very glance the sage seems to offer solace to the people within his range.

धर्मात्मजो धर्मनिबन्धिनीनां प्रसूतिमेनःप्रणुदां श्रुतीनाम् ।
हेतुं तदभ्यागमने परीप्सुः सुखोपविष्टं मुनिमाबभाषे ॥ ४ ॥

[अन्वयः] धर्मनिबन्धिनीनाम् एनःप्रणुदां श्रुतीनाम् प्रसूतिं सुखोपविष्टं मुनिं तदभ्यागमने हेतुं परीप्सुः धर्मात्मजः आबभाषे ॥ ४ ॥

4. —and who was the source of scriptures embodying the rules of virtuous conduct and dispelling all sins. Dharma's son did, as the sage sat at ease, speak to him with a view to finding out the cause of his arrival.

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4. Besides the subject and predicate of the sentence this verse sets out two more adjectival phrases qualifying मुनिं, the object. (8) श्रुतीनां प्रसूतिं Vyāsa is the source of all scriptures. Of course in the strict orthodox view scriptures were pronounced by Īśvara himself and Vyāsa divided them by reason of which he is called Vyāsa, the divider. Without entering into the technicality of Śāstra, we may take it that Vyāsa was the source of scriptures at least in a secondary sense. श्रुतीनां is qualified by two adjectives. धर्मं निबध्नन्तीति तासां धर्मनिबन्धिनीनां Which embody Dharma or Code of virtues. एनः प्रणुदन्तीति एनःप्रणुदः तासां एनःप्रणुदां Which destroy all sins. प्रणुत् is formed by क्विप् to the root नुद् with प्र. Decline:— प्रणुत् प्रणुदौ प्रणुदः...प्रणुदः प्रणुदोः प्रणुदाम्. (9) सुखेन उपविष्टः तं सुखोपविष्टम् As he sat at ease. मुनिं आबभाषे Spoke to the sage. Who? धर्मात्मजः. It is to be remembered that all the five Pāṇḍavas, were Kshetraja sons of Pāṇḍu born to different gods. Pāṇḍu had been laid in a curse, by a sage killed by him while ahunting, which prohibited him to have intercourse with a female at the risk of the loss of his life. With the consent of Pāṇḍu, his wife Kuntī invoked by the power of a mantra the gods Yama, Vāyu and Indra through whom she got the three sons Yudhishṭhira, Bhīmasena and Arjuna. Likewise his other wife Mādrī got by the grace of the Aświn gods the twin sons Nakula and Sahadeva. With what object did

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Dharmaputra speak to the sage? तस्य (मुनेः) अभ्यागमनं तस्मिन् तदभ्यागमने हेतुं परीप्सुः (सन्) Desirous of knowing the cause of the sage's advent. आप्तुं इच्छा ईप्सा Desiderative abstract. आप्तुं इच्छुः ईप्सुः Desiderative noun denoting a person. पर्याप्तुं इच्छुः परीप्सुः Desirous of finding out. The initial अ of आप् changes to इ when followed by the desiderative suffix सन्. Pāṇini :— आप्ज्ञप्यृधामीत्. आबभाषे Spoke. Perfect 3rd person singular of भाष् with आ. Conjugate :—बभाषे बभाषाते बभाषिरे, बभाषिषे बभाषाथे बभाषिध्वे बभाषिढ्वे, बभाषे-बभाषिवहे बभाषिमहे. With this verse ends the Kalāpaka.

अनाप्तपुण्योपचयैर्दुरापा फलस्य निर्धूतरजाः सवित्री ।
तुल्या भवद्दर्शनसंपदेषा वृष्टेर्दिवो वीतवलाहकायाः ॥ ५ ॥

[अन्वयः] अनाप्तपुण्योपचयैः दुरापा फलस्य सवित्री निर्धूतरजाः एषा भवद्दर्शनसंपत् वीतवलाहकायाः दिवः वृष्टेः तुल्या ॥ ५ ॥

5. 'Scarcely obtainable except by men who have amassed heaps of virtue, conducive of the fruit of prosperity and driving out the dust of all sinful passions, this good fortune of meeting you is equal unto a shower from a sky bereft of clouds.

5. The speech of Yudhishṭhira runs through five verses beginning from here. एषा भवतः दर्शनं तदेव संपत् भवद्दर्शनसंपत् This good fortune of seeing you, qualified by three adjectives. (1) अनाप्तः पुण्यानां उपचयः

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यैरतैः अनाप्तपुण्योपचयैः. दुरापा दुःखेन आप्तुं योग्या Scarcely available for men who have not amassed heaps of virtue. (2) फलस्य सवित्री Conducive of manifold benefit. (3) निर्धूतं रजः यया सा निर्धूतरजाः Dispelling all sinful passions. The predicative element follows. वारि वहन्तीति वलाहकाः An irregular formation on the model of पृषोदरादि. वीताः वलाहकाः यस्यास्तस्याः वीतवलाहकायाः. दिवः Ablative singular of दिव् the sky. वृष्टेः तुल्या Your meeting is like a shower of rain from a sky bereft of clouds. The meanings conveyed by the three adjectives apply equally to वृष्टि. वृष्टि is obtainable only through the meritorious deeds of the people; it causes crops in plenty; and it subdues the dust of the earth.

अद्य क्रियाः कामदुघाः क्रतूनां सत्याशिषः संप्रति भूमिदेवाः ।
आसंस्तृतेरस्मि जगत्सु जातस्त्वय्यागते यद्बहुमानपात्रम् ॥ ६ ॥

[अन्वयः] अद्य क्रतूनां क्रियाः कामदुघाः संप्रति भूमिदेवाः सत्याशिषः यत् त्वयि आगते (अहं)आसंस्तृतेः जगत्सु बहुमानपात्रं जातः अस्मि ॥६ ॥

6. 'To-day have the performances of sacrifices yielded the milk of desires, and now have the blessings of Brahmins come true, inasmuch as I have, by your arrival, become an object of esteem for all the world down to its existence.

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6. Having extolled the arrival of the sage, Yudhishṭhira expresses his own congratulations on the sage. अद्य To-day. क्रतूनां क्रियाः The performances of sacrifices. कामान् दुहन्तीति कामदुघाः Have yielded the desired fruit. For the formation of कामदुघा see Pāṇini :—दुहः कब्घश्च. संप्रति Now; to-day. भूमिदेवाः Brahmins. सत्याः आशिषः येषां ते सत्याशिषः To-day have the Brahmins become possessed of true blessings. The idea is that the blessings of Brahmins conferred on Yudhishṭhira in past days have now borne fruit. यत् Inasmuch as. त्वयि आगते (सति) Locative Absolute, when you have come; by reason of your arrival. जगत्सु In all the worlds. आ संसृतेः Till the world exists. The Indeclinable आ meaning 'till' 'as far as' 'down to' governs a noun in the Ablative case. बहुमानपात्रं जातः अस्मि I have become an object of esteem. Instead of treating अस्मि as a predicate Mallinātha treats it as an Indeclinable in the meaning of अहं and by way of support cites the following śloka :—दासे कृतागसि भवत्युचितः प्रभूणां पादप्रहार इति सुन्दरि नास्मि दूये। उद्यत्कठोरफुलकाङ्कुरकण्टकाग्रैः यत्खिद्यते मृदुपदं ननु सा व्यथा मे ॥ Of course in the śloka cited अस्मि has necessarily to be construed as an Indeclinable meaning अहं. But we see no such implied necessity in the śloka under comment.

श्रियं विकर्षत्यपहन्त्यघानि श्रेयः परिस्नौति तनोति कीर्तिम् ।
संदर्शनं लोकगुरोरमोघं तवात्मयोनेरिव किं न धत्ते ॥ ७ ॥

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[अन्वयः] आत्मयोनेः इव लोकगुरोः तव अमोघं संदर्शनं श्रियं विकर्षति, अघानि अपहन्ति, श्रेयः परिस्नौति, कीर्तिं तनोति किं न धत्ते ॥ ७ ॥

7. 'It promotes wealth, it destroys sins, it yields prosperity and it spreads fame. What does the ever-fruitful sight of yourself, the world's teacher like the visualisation of the Self-born, fail to confer ?

7. Yudhishṭhira refers to certain salient benefits accruing from the sage's arrival. श्रियं विकर्षति, अघानि अपहन्ति, श्रेयः परिस्नौति; कीर्तिं तनोति; लोकगुरोः अमोघं तव संदर्शनं You are the world's teacher and your meeting is never futile. अमोघं Ever fruitful. आत्मयोनेः संदर्शनमिव Like the very sight of Brahmā, the creator. किं न धत्ते Which benefit does it not confer? आत्मा योनिः यस्य सः आत्मयोनिः An epithet of Brahmā; one whose source is himself ; self-born. धत्ते Present tense 3rd person singular of धा to bear or confer, 3rd Conjugation in the Atmanepada. Conjugate:—धत्ते दधाते दधते, धत्से दधाथे धद्ध्वे दधे दध्वहे दध्महे. संदर्शनं किं न धत्ते. Change the voice :—संदर्शनेन किं न धीयते. Vide parallel from Māgha :—

हरत्यघं संप्रति हेतुरेष्यतः
शुभस्य पूर्वाचरितैः कृतं शुभैः ।
शरीरभाजां भवदीयदर्शनं
व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥ I-26.

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श्च्योतन्मयूखेऽपि हिमद्युतौ मे ननिर्वृतं निर्वृतिमेति चक्षुः।
समुज्झितज्ञातिवियोगखेदं त्वत्संनिधावुच्छ्वसितीव चेतः ॥ ८ ॥

[अन्वयः] श्च्योतन्मयूखे हिमद्युतौ अपि ननिर्वृतं मे चक्षुः त्वत्संनिधौ निर्वृतिं एति। (तथा) समुज्झितज्ञातिवियोगखेदं चेतः समुच्छ्वसितीव ॥ ८ ॥

8. 'My eye which failed to gladden at the Moon dripping rays of nectar does gladden in your presence; and my heart does take cheer in your company, forgetful of the grief of separation from kinsmen.

8. My eyes which did not take delight even at the sight of the moon with the cool rays do now take delight at your sight. श्च्योतन्तः मयूखाः यस्य तस्मिन् श्च्योतन्मयूखे हिमद्युतौ अपि Even at the moon possessed of rays flowing (with nectar). ननिर्वृतं an example of सुप्सुपासमास with the negative particle नञ् as the first member of a compound. मे चक्षुः My eye; of course both my eyes. त्वत्संनिधौ In your presence. निर्वृतिं एति Attains joy. तव संनिधिः त्वत्संनिधिः तस्मिन् त्वत्संनिधौ. एति Present tense of इ to go or reach, 2nd conjugation. Conjugate :—एति इतः यन्ति, एषि इथः इथ, एमि इवः इमः. (तथा) चेतः (च) Likewise my heart too. त्वत्संनिधौ In your company. समुज्झितः ज्ञातीनां वियोगेन (जातः) खेदः यस्य तत् समुज्झितज्ञातिवियोगखेदं (सत्) Abandoning the grief due to separation from my own kinsmen. Of course kinsmen refers to

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kinsmen other than Duryodhana and others. उच्छ्वसितीव Seems to cheer up. श्वसिति Present tense 3rd person singular of श्वस् to breathe, 2nd conjugation. Conjugate :—श्वसिति श्वसितः श्वसन्ति, श्वसिषि श्वसिथः श्वसिथ, श्वसिमि श्वसिवः श्वसिमः. The intermediate augment इ (इट्) before the verbal terminations of conjugational tenses after श्वस् is due to Pāṇini :—रुदादिभ्यः सार्वधातुके. रुदादि consists of रुद्, स्वप्, श्वस्, अन् and जक्ष्.

निरास्पदं प्रश्नकुतूहलित्वमस्मास्वधीनं किमु निःस्पृहाणाम् ।
तथापि कल्याणकरीं गिरं ते मां श्रोतुमिच्छा मुखरीकरोति ॥९

[अन्वयः] प्रश्नकुतूहलित्वं निराश्पदम् । निःस्पृहाणाम् अस्मासु अधीनं किमु । तथापि कल्याणकरीं ते गिरं श्रोतुम् इच्छा मां मुखरीकरोति ॥ ९ ॥

9. 'Curiosity to interrogate is out of place; what is there for desireless persons in us to expect of ? However, a desire to hear your auspicious words makes me talkative.'

9. We have no right to ask about the cause of your arrival for what is there to expect of us yourself being free from all desires. कुतूहलं अस्यास्तीति कुतूहली, प्रश्ने कुतूहली तस्य भावः प्रश्नकुतूहलित्वं Curiosity to put questions. निर्गतं आस्पदं यस्य तत् निरास्पदं Is without a basis. निर्गता स्पृहा येषां तेषां निःस्पृहाणां For desireless persons of your stamp. अस्मासु अधीनं किमु What is there dependent

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on us? तथापि However. कल्याणकरीं ते गिरं श्रोतुमिच्छा A desire to hear your auspicious words. मां मुखरीकरोति Makes me talkative. अमुखरं मुखरं संपद्यमानं करोति मुखरीकरोति. अभूततद्भावे च्विः. With this verse ends the speech of Yudhishṭhira.

इत्युक्तवानुक्तिविशेषरम्यं मनः समाधाय जयोपपत्तौ ।
उदारचेता गिरमित्युदारां द्वैपायनेनाभिदधे नरेन्द्रः ॥ १० ॥

[अन्वयः] इति उक्तिविशेषरम्यम् उक्तवान् उदारचेता नरेन्द्रः द्वैपायनेन जयोपपत्तौ मनः समाधाय इति उदारां गिरं अभिदधे ॥ १० ॥

10. As the king spoke thus charmingly in a superior strain, the magnanimous Vyāsa, fixing his mind on the achievement of success, spoke the following dignified words to the king.

10. इति refers to the contents of the foregoing five verses. उक्तेः विशेषः तेन रम्यं यथा तथा उक्तिविशेषरम्यं In a peculiar charming style, adverbial adjunct to उक्तवान् adverb to नरेन्द्रः. The king who had addressed these words qualified further by उदारचेताः उदारं चेतः यस्य सः Possessed of a magnanimous heart. अभिदधे Was told. द्वैपायनेन By Vyāsa. Told what? इति (वक्ष्यमाणां) उदारां गिरं The dignified words that follow set out from the next verse onwards. After doing what, did Vyāsa tell? जयस्य उपपत्तिः तस्यां जयोपपत्तौ मनः समाधाय After concentrating his mind on the achievement of success

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(naturally of Yudhishṭhira), (not of himself). द्वैपायन is another name of Vyāsa based on etymology. Tradition has noticed in the Mahābhārata, Ādi Parva 63rd Adhyāya, that Dvaipāyana was born on an island in Yamunā of Satyavatī through Parāśara in her maidenhood. The story goes that Parāśara fell in love with a fisherman's daughter Satyavatī whom he beheld on the banks of Yamunā. Offering courtship unto her he granted her the boon of smelling sweet for a yojana around her (योजनगन्धि) instead of the मत्स्यगन्धि or foul fishy smell that she was. Further he granted her the boon of restoration of virginity notwithstanding her conception. On the very day of Parāśara's union she gave birth to Vyāsa in an island of Yumunā. द्वीपं अयनं (जन्मभूमिः) यस्य सः द्वीपायनः स एव द्वैपायनः. प्रज्ञादित्वात् स्वार्थेऽण्. The ending आयन at the end of the word is not to be confused with the suffix फक् which is laid down by Pāṇini :—नडादिभ्यः फक्. For the latter refers only to the case of a गोत्रापत्य or remote descendant. No remote ancestor of Vyāsa was known as द्वीप. The etymological meaning of the island-born is supported by the authority of Mahābhārata thus:—

पराशरेण संयुक्ता सद्यो गर्भं सुषाव सा ।
जज्ञे च यमुनाद्वीपे पाराशर्यः स वीर्यवान् ॥

एवं द्वैपायनो जज्ञे सत्यवत्यां पराशरात् ।
न्यस्तो द्वीपे स यद् बालस्तस्माद् द्वैपायनः स्मृतः ॥

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नरेन्द्रः द्वैपायनेन इति गिरं अभिदधे changed into the Active voice will read as द्वैपायनः नरेन्द्रं इति गिरं अभिदधौ. धा with अभि being the synonym of ब्रू comes under दुह्यादि. It is a द्विकर्मक root i.e., a root governing two objects. The direct object is the speech that follows, the indirect object is the king. When a sentence containing ब्रू is changed into the Passive voice the indirect object takes the Nominative case and the direct object retains the Accusative. Vide Kārikā:— गौणे कर्मणि दुह्यादेः प्रधाने नीहृकृष्वहाम् । प्रयोज्यकर्मण्यन्येषां ण्यन्तानां लादयो मताः ॥ For a list of roots governing two objects see the following Kārikā:—दुह्याच्पच्दण्ड्रुधिप्रच्छिचिब्रूशासुजिमथ्मुषाम्। कर्मयुक्स्यादकथितं तथा स्यान्नीहृकृष्वहाम् ॥ It is to be noted that not only these roots but also their synonyms too govern two objects.

चिचीषतां जन्मवतामलघ्वीं यशोवतंसामुभयत्र भूतिम् ।
अभ्यर्हिता बन्धुषु तुल्यरूपा वृत्तिर्विशेषेण तपोधनानाम् ॥११॥

[अन्वयः] अलघ्वीं यशोवतंसाम् उभयत्र भूतिं चिचीषतां जन्मवतां बन्धुषु तुल्यरूपा वृत्तिः अभ्यर्हिता । तपोधनानां (तु) विशेषेण अभ्यर्हिता ॥ ११ ॥

11. 'To mortals who wish to acquire great glory in both the worlds decked with fame, an attitude of impartiality towards all kinsmen is commendable, particularly so for persons whose wealth consists of penance.

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11. Here begins the speech of Vyāsa which runs through thirteen verses ending with Verse 23. In the first two verses he foretells and answers the charge of partiality against himself. This verse states the general rule that it is proper for men to be impartial towards his kinsmen. It is to be remembered that both Pāṇḍavas and Kauravas are the kinsmen of Vyāsa who is the progenitor of Vichitravīrya, grandfather of both the branches. This general statement is only a prelude to the justification of Vyāsa's predilection of the Pāṇḍavas set out in the next verse. बन्धुषु तुल्यरूपा वृत्तिः अभ्यर्हिता An equal or undiscriminating attitude towards kinsmen is honourable. For whom? अलघ्वीं यशोवतंसां उभयत्र भूतिं चिचीषतां जन्मवतां. जन्म येषामस्तीति जन्मवन्तः तेषां जन्मवतां For those that had taken birth; for all men. चिचीषतां Who desire to gather. चेतुं इच्छन्तः चिचीषन्तः Present participle of the desiderative of चि to collect. तेषां चिचीषतां. To gather What? उभयत्र भूतिं Prosperity or happiness both here and in the next world. What kind of prosperity? अलघ्वीं Large. लघु takes optionally ङीप् in the feminine gender under Pāṇini :—वोतो गुणवचनात्. भूतिं is qualified by another adjective यशः अवतंसः यस्यास्तां यशोवतंसां Decked with glory. When such is the rule for ordinary mortals the rule is much more stringent in the case of sages. This idea is expressed in the phrase विशेषेण तपोधनानां तपः धनं येषां तेषां For those whose wealth consists in penance.

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तथापि निघ्नं नृप तावकीनैः प्रह्वीकृतं मे हृदयं गुणौघैः ।
वीतस्पृहाणामपि मुक्तिभाजां भवन्ति भव्येषु हि पक्षपाताः ॥१२

[अन्वयः] तथापि (हे) नृप, तावकीनैः गुणौघैः प्रह्वीकृतं मे हृदयं निघ्नं हि । वीतस्पृहाणां मुक्तिभाजाम् अपि भव्येषु पक्षपाताः भवन्ति ॥ १२ ॥

12. 'Nevertheless, O king, my heart is inclined towards you, drawn as it is by your heaps of virtues. Even for persons devoid of desires and walking the path of salvation, partiality springs up towards virtuous persons.

12. This verse answers the possible charge of partiality to the sage. तथापि However. हे नृप O king. तव इमे तावकीनाः. The other alternative forms being तावकाः and त्वदीयाः. Pāṇini :—युष्मदस्मदोरन्यतरस्यां खञ्च and तवकममकावेकवचने. तैः तावकीनैः, गुणानां ओघाः तैः गुणौघैः By the multitude of virtues owned by you. प्रह्वीकृतं Made inclined or favourable. मे हृदयं निघ्नं My heart is subordinated or leans towards you. Amara :—अधीनो निघ्न आयत्तः. The partiality of the sage is justified by a general statement set out in the second half of the verse by way of अर्थान्तरन्यास. वीता स्पृहा येषां तेषां वीतस्पृहाणां मुक्तिं भजन्तीति मुक्तिभाजः तेषां मुक्तिभाजां अपि Even for men who tread the path of salvation free from all desires. भव्येषु Towards pious persons or objects. पक्षपाताः भवन्ति हि Predilections arise. Favour shown to virtuous persons is no discrimination.

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सुता न यूयं किमु तस्य राज्ञः सुयोधनं वा न गुणैरतीताः ।
यस्त्यक्तवान्वः स वृथा बलाद्वा मोहं विधत्ते विषयाभिलाषः ॥

[अन्वयः] यूयं तस्य राज्ञः सुताः न किमु, गुणैः सुयोधनं न अतीताः वा, यः वः वृथा त्यक्तवान् । स विषयाभिलाषः बलात् वा मोहं विधत्ते ॥ १३ ॥

13. 'Aren't you also sons of that king or haven't you surpassed Duryodhana in qualities, the king who abandoned you without cause? A clinging to pleasures does cause illusion as if by force.

13. To bring out the contrast between the virtuous Yudhishṭhira and the non-virtuous Dhṛtarāshṭra this verse brings out the depravity of Dhṛtarāshṭra. यूयं तस्य राज्ञः सुताः न किमु Are you not also sons of that king? Dhṛtarāshṭra being the paternal uncle of the Pāṇḍavas he represents their father गुणैः सुयोधनं न वा अतीताः किमु Or do you not surpass his own sons Suyodhana and others in virtues? The third foot of the verse sets out a relative clause qualifying तस्य in the first half. यः Dhṛtarāshṭra. वः Accusative plural of युष्मद्. वृथा Without reason. त्यक्तवान् He who had abandoned you. A general reason for the abandonment is set out in the passage beginning with बलाद्वा. विषयेषु अभिलाषः विषयाभिलाषः A clinging to the objects of enjoyment. बलाद्वा = बलादिव As if by force.

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मोहं विधत्ते Causes ignorance; blurs the judgement. Here also the speech is अर्थान्तरन्यास.

जहातु नैनं कथमर्थसिद्धिः संशय्य कर्णादिषु तिष्ठते यः ।
असाधुयोगा हि जयान्तरायाः प्रमाथिनीनां विपदां पदानि ॥

[अन्वयः] यः संशय्य कर्णादिषु तिष्ठते एनम् अर्थसिद्धिः कथं न जहातु । हि, असाधुयोगाः जयान्तरायाः प्रमाथिनीनां विपदां पदानि ॥ १४ ॥

14. 'How will success attend on him who in matters of doubtful policy takes his stand by the counsel of Karṇa and others? Associations with vile persons, acting as impediments to success, are a source of devastating calamities.

14. In order to promote the enthusiasm of Yudhishṭhira the sage refers to the impending decline of Dhṛtarāshṭra. एनं अर्थसिद्धिः कथं न जहातु How will not success leave him? यः संशय्य कर्णादिषु तिष्ठते Who in matters of doubtful policy stands by the counsels of Karṇa and others who are the evil ministers? स्था changes to Ātmanepadī when it denotes standing by the counsel of another. Pāṇini :—प्रकाशनस्थेयाख्ययोश्च. स्थेय means विवादपदनिर्णेता. हि = तथाहि. असाधूनां योगाः असाधुयोगाः Association with vile persons. जयस्य अन्तरायाः जयान्तरायाः Are impediment to success. Further प्रमथितुं शीलं यासां तासां प्रमाथिनीनां विपदां पदानि Are the source of devastating calamities. Not only do they impede success

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but also bring about ruin. For the different meanings of पद see Amara :—पदं व्यवसितत्राणस्थानलक्ष्माङ्घ्रिवस्तुषु. The gist is that Dhṛtarāshṭra with his camp is bound to come to ruin.

पथश्च्युतायां समितौ रिपूणां धर्म्यां दधानेन धुरं चिराय ।
त्वया विपत्स्वप्यविपत्तिरम्यमाविष्कृतं प्रेम परं गुणेषु ॥ १५ ॥

[अन्वयः] रिपूणां समितौ पथः च्युतायां चिराय धर्म्यां धुरं दधानेन त्वया विपत्सु अपि अविपत्तिरम्यं गुणेषु परं प्रेम आविष्कृतम् ॥ १५ ॥

15. 'When the assemblage of foes swerved from the righteous path, you clung fast to a virtuous front for long and thus exhibited a never-failing and charming deep attachment to virtues in the face of grave crisis.

15. The sage extols the virtue of patience exhibited by Yudhishṭhira under the most provoking circumstances. रिपूणां समितौ Locative singular of समिति feminine meaning सभा. पथः Ablative singular of पथिन्. च्युतायां (सत्यां) Locative absolute. When the council of foes swerved from the righteous path. This refers to the degrading acts of Duryodhana and Duśśāsana at the hall of gambling where Yudhishṭhira was worsted and Draupadī was dragged by the hair. चिराय For a long time. धर्मात् अनपेताम् धर्म्यां. Note the suffix य (यत्) at the end of धर्म under

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Pāṇini :—धर्मपथ्यर्थन्यायादनपेते. दधानेन त्वया By you who stood by virtue. विपत्स्वपि Even in adversities. न विद्यते विपत्तिः यस्य तत् अविपत्तिः Unmitigated. रम्यं गुणेषु परं प्रेम A charming attachment to virtues. आविष्कृतं Was exhibited. You endured the unbearable injury and insult by enemies.

विधाय विध्वंसमनात्मनीनं शमैकवृत्तेर्भवतः छलेन ।
प्रकाशितत्वन्मतिशीलसाराः कृतोपकारा इव विद्विषस्ते॥ १६ ॥

[अन्वयः] शमैकवृत्तेः भवतः छलेन अनात्मनीनं विध्वंसं विधाय प्रकाशितत्वन्मतिशीलसाराः ते विद्विषः कृतोपकारा इव (भवन्ति) ॥ १६ ॥

16. 'Having caused injury to you by deceit, to you who take your sole stand on peace, an injury which in the long run will be detrimental to themselves, your enemies have done you a service, as it were, by bringing out the strength of your mind and character.

16. शम एव एका वृत्तिः यस्य तस्य शमैकवृत्तेः भवतः To you who take your sole stand on tranquillity ; to you who hurt nobody. छलेन By fraud. आत्मने हितः आत्मनीनः = आत्मन् + खः. Vide Pāṇini :—आत्मन्विश्वजनभोगोत्तरपदात्खः. आत्मनीनो न भवतीति अनात्मनीनः तं अनात्मनीनं विध्वंसं विधाय Having caused you injury which far from being beneficial to themselves will act to their own prejudice in the

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long run. ते विद्विषः Your enemies. प्रकाशितः तव मतिशीलयोः सारः यैस्ते प्रकाशितत्वन्मतिशीलसाराः (सन्तः) Having exhibited or brought out the strength of your own mind and character. कृतः उपकारः यैस्ते कृतोपकाराः इव (भवन्ति) Seem to have done you a service.

लभ्या धरित्री तव विक्रमेण ज्यायांश्च वीर्यास्त्रबलैर्विपक्षः ।
अतः प्रकर्षाय विधिर्विधेयः प्रकर्षतन्त्रा हि रणे जयश्रीः ॥ १७ ॥

[अन्वयः] तव (त्वया) धरित्री विक्रमेण लभ्या, विपक्षः च वीर्यास्त्रबलैः ज्यायान् । अतः प्रकर्षाय विधिः विधेयः । हि, रणे जयश्रीः प्रकर्षतन्त्रा ॥ १७ ॥

17. 'The Earth is to be acquired by you through valour; but your enemy is superior in valour, arms and forces. So steps should be taken by you to achieve superiority, for the goddess of victory in battles leans towards superior force.

17. तव विक्रमेण धरित्री लभ्या Now you have to recover the earth by your heroism. तव लभ्या equivalent to त्वया लभ्या. The optional use of the genitive is due to Pāṇini :—कृत्यानां कर्तरि वा. विपक्षश्च And the enemy, Duryodhana. वीर्यं च अस्त्राणि च बलानि च तैः वीर्यास्त्रबलैः In valour, missiles and forces. ज्यायान् Is superior. ज्यायान् Nominative singular of ज्यायस्, comparative degree of वृद्ध or प्रशस्य. अतः Therefore. प्रकर्षाय For obtaining superiority. विधिर्विधेयः Measures should be taken by you. हि Because. रणे In battles. जयश्रीः The goddess

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of victory. प्रकर्षः तन्त्रं यस्याः सा प्रकर्षतन्त्रा Dependent on superiority. तन्त्रं means प्रधानं. Amara :—तन्त्रं प्रधाने सिद्धान्ते. It is only the stronger party that can win in the battle.

त्रिःसप्तकृत्वो जगतीपतीनां हन्ता गुरुर्यस्य स जामदग्न्यः ।
वीर्यावधूतः स्म तदा विवेद प्रकर्षमाधारवशं गुणानाम् ॥ १८ ॥

यस्मिन्ननैश्वर्यकृतव्यलीकः पराभवं प्राप्त इवान्तकोऽपि ।
धुन्वन्धनुः कस्य रणे न कुर्यान्मनो भयैकप्रवणं स भीष्मः ॥ १९॥

[अन्वयः] त्रिःसप्तकृत्वः जगतीपतीनां हन्ता स गुरुः जामदग्न्यः यस्य वीर्यावधूतः तदा गुणानां प्रकर्षम् आधारवशं विवेद स्म ॥ १८॥

[अन्वयः] यस्मिन् अनैश्वर्यकृतव्यलीकः अन्तकोऽपि पराभवं प्राप्त इव स भीष्मः रणे धनुः धुन्वन् कस्य मनः भयैकप्रवणं न कुर्यात् ॥१९ ॥

18 & 19. 'Whose mind will not that Bhīshma fill with terror as he brandishes his bow in battle, worsted by whose valour that slayer of the rulers of earth for twenty one times, the master-archer, Paraśurāma (born of Jamadagni) did after all realise that the superiority of powers rests with their repository; that Bhīshma from whom the very god of Death, embarrassed at his own impotence, seems to have suffered a defeat.

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18 & 19. In four verses beginning from here the sage refers to the superiority of heroes ranged on the side of Duryodhana. Verses 18 & 19 form one sentence that is a युग्म which refers to Bhīshma who is expected to fight on the side of Duryodhana. The principal clause of both Verses 18 & 19 is contained in the last half of the verse. सः भीष्मः That Bhīshma. रणे धनुः धुन्वन् Operating his bow in the battle. कस्य मनः भयैकप्रवणं न कुर्यात् Whose mind will he not fill with panic? The word सः is qualified by two adjectival clauses. One is constituted by Verse 18 and the other by the first half of Verse 19. Verse 18 refers to Bhishma's victory over his own preceptor Paraśurāma. त्रिरावृत्तान् सप्तवारान् त्रिःसप्तकृत्वः Formed by the addition of the suffix कृत्वसुच् under Pāṇini :—संख्यायाः क्रियाभ्यावृत्तिगणने कृत्वसुच्. Thrice seven times; for twenty-one times. जगतीपतीनां हन्ता The slayer of Kshatriyas. गुरुः The master of the science of archery. It is believed that he got the Astravidyā from Lord Śiva himself. सः जामदग्न्यः The reputed son of Jamadagni. Here the word सः denotes renowned. जमदग्नेः अपत्यं पुमान् जामदग्न्यः. When Paraśurāma was young, King Kārtavīrya carried off the cow of his father Jamadagni. When he returned home he fought with the king and killed him. When his sons heard of this they became very angry and repaired to the hermitage and finding Jamadagni alone they shot him dead. Paraśurāma who was not there when he returned became exasperated and made the dreadful

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vow of exterminating the Kshatriya race. He succeeded in fulfilling his vow and is said to have rid the earth thrice seven times of the royal race. This is the story alluded to in the first half of Verse 18. सः जामदग्न्यः यस्य वीर्यविधूतः (सन्) तदा विवेद Shattered by whose valour that Jāmadagnya realised at that time. What did he realise? गुणानां प्रकर्षं आदारवशं The superiority of qualities as dependent on their repository. The idea is that though Bhīshma was only a pupil of Paraśurāma he excelled his guru being a worthier store-house of qualities, heroism and the like. Verse 19 refers to the power of Bhīshma to time his death at his will. The story is to be recalled that when Bhīshma was laid prostrate in Kurushetra by the arrows of Arjuna he postponed the departure of his life to the advent of Uttarāyaṇa i.e., to the day when the sun crosses the vernal equinox. This liberty, it is to be reported, was a boon given by his father who was pleased by Bhīshma for the terrible vow of celibacy undertaken by him to accommodate his father Śantanu in connection with the procurement of the hand of Satyavatī. Satyavatī's father, a fisherman would not bestow the hand of his daughter on king Śantanu unless the throne was promised to his daughter's children. यस्मिन् In whose case; on account of whom? अनैश्वर्येण कृतं व्यलीकं यस्य सः अनैश्वर्यकृतव्यलीकः Ashamed of his impotence. अन्तकोऽपि Even the god of Death. पराभवं प्राप्त इव

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seemed to have suffered a defeat. Though the actual defeat of Lord Yama takes place long after, his sense of shame was always there in view of the prospective defeat. धुन्वन् Shaking or causing the motion of, Present participle of धुञ् कम्पने of the 5th conjugation. कुर्यात् Potential 3rd person singular of कृ to do, 8th conjugation. Conjugate :—कुर्यात् कुर्यातां कुर्युः, कुर्याः कुर्यातं कुर्यात, कुर्यां कुर्याव कुर्याम.

The allusion here is to the battle between Bhīshma, the pupil and Paraśurāma, the Guru in Kurukshetra related in the Mahābhārata, Ambopākhyāna Parva a sub-parva of Udyoga Parva, Adhyāyas 173 to 194. Bhīshma when his younger half-brother Vichitravīrya came of age thought of a suitable match for him. He heard of the Svayaṁvara of the three daughters of the King of Kāśī of exquisite beauty Ambā, Ambikā and Ambālikā whose father announced valour as the bride-price. Bhīshma at once went to Kāśī and took the three maidens by force into his car challenging all the kings assembled. The kings enraged fought with Bhīshma but were routed by him. Then Bhīshma drove to Hastināpura and arranged for the celebration of his brother's marriage with all the three maidens. As the day fixed for marriage was fast approaching Ambā, the eldest daughter of the King of Kāśī told Bhīshma that she had already given away her heart to King Śālva to which he had

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acceded. After due deliberation Bhīshma dismissed Ambā to repair to Śālva. But Śālva refused to accept her since she had been taken by force by Bhīshma. In despair Ambā went to an asylum for ascetic austerities. There she met her maternal grandfather Hotravāhana and the latter introduced her to his friend Paraśurāma for redress. At the entreaties of Ambā, Paraśurāma pledged himself to slay Bhīshma. Paraśurāma with the maiden went to the banks of Sarasvatī and sent for Bhīshma and asked him to take the maiden but Bhīshma refused. Then Paraśurāma challenged Bhīshma for a fight. Then the encounter between both took place with alternating fortunes for several days. Ultimately when Bhīshma was about to discharge Svāpanāstra at his adversary the sages and Pitṛs of Paraśurāma intervened and put a stop to the fight where Paraśurāma admitted his defeat by Bhīshma.

सृजन्तमाजाविषुसंहतीर्वः सहेत कोपज्वलितं गुरुं कः ।
परिस्फुरल्लोलशिखाग्रजिह्वं जगज्जिघत्सन्तमिवान्तवह्निम् ॥२०॥

[अन्वयः] आजौ इषुसंहतीः सृजन्तं कोपज्वलितम् परिस्फुरल्लोलशिखाग्रजिह्वं जगत् जिघत्सन्तम् अन्तवह्निमिव (स्थितं) गुरुं वः कः सहेत ॥ २० ॥

20. 'Who among you can withstand your Master blazing with fury as he would discharge

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arrows in succession in battle, who would consequently appear like the fire of Deluge, eager to devour the world with its shining and petulant tips of the tongues of flames.

20. This verse refers to the superior valour of Droṇa a warrior on the opposite camp. आजौ In battle. इषूणां संहतयः ताः इषुसंहतीः सृजन्तं Discharging heaps of arrows adjectival to गुरुं which is qualified by कोपज्वलितं also. वः Among you, Genitive plural of युष्मद् refers to all the Pāṇḍavas. कः सहेत Who among you can resist or withstand the master blazing with fury. This refers to the expert Droṇa under whom all the Kauravas and the Pāṇḍavas underwent their education in archery. An analogy to the Guru blazing with fury is furnished in the second half of the verse. He is compared to the fire of Deluge, bent on devouring the world with its tips of tongues of flames. परिस्फुरन्त्यः लोलाश्च शिखाग्राण्येव जिह्वाः यस्य तं परिस्फुरल्लोलशिखाग्रजिह्वं. अत्तुं इच्छन् जिघत्सन् Desiderative under Pāṇini :—लुङ्सनोर्घस्लृ. जगत् जिघत्सन्तं Eager to devour the whole world. अन्ते (भवः) वह्निः तं अन्तवह्निं इव The fire which flares up at the destruction of the Universe. सहेत Potential.

निरीक्ष्य संरम्भनिरस्तधैर्यं राधेयमाराधितजामदग्न्यम् ।
असंस्तुतेषु प्रसभं भयेषु जायेत मृत्योरपि पक्षपातः ॥ २१ ॥

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[अन्वयः] संरम्भनिरस्तधैर्यम् आराधितजामदग्न्यं राधेयं निरीक्ष्य मृत्योः अपि असंस्तुतेषु भयेषु प्रसभं पक्षपातः जायेत ॥ २१ ॥

21. 'On seeing that son of Rādhā whose very display would shatter the courage of enemies by whom Paraśurāma had been pleased, even the god of Death would forcibly lean towards fears hitherto unknown to him.

21. This verse refers to the heroism of Karṇa on the side of Kauravas. Karṇa is called राधेय. राधायाः अपत्यं पुमान् राधेयः Son of Rādhā. Pāṇini :—स्त्रीभ्यो ढक्. Karṇa was really the son of Kuntī through the Sun-God begotten in her maidenhood whom she invoked in order to test the efficacy of the mantra granted by Durvāsas. Afraid of calumny she deposited the child born in a chest and cast it off into the water where he was picked up by a charioteer who delivered it into the hands of his wife Rādhā who brought him up. Hence Karṇa was called Rādheya. निरीक्ष्य On seeing. राधेय Karṇa. संरम्भेण निरस्तं (रिपूनां) धैर्यं यस्य तं संरम्भनिरस्तधैर्यं Whose very display would shatter the enemies. आराधितः जामदग्न्यः येन तं आराधितजामदग्न्यं And who had propitiated Paraśurāma. मृत्योरपि Even for the god of Death. पक्षपातः Leaning. असंस्तुतेषु भयेषु Towards fears hitherto unknown to him. प्रसभं Forcibly. जायेत Will arise. Even the god of

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Death will be filled with fear to approach him. The figure of speech is अतिशयोक्ति.

यया समासादितसाधनेन सुदुश्चरामाचरता तपस्याम् ।
एते दुरापं समवाप्य वीर्यमुन्मूलितारः कपिकेतनेन ॥ २२ ॥

महत्त्वयोगाय महामहिम्नामाराधनीं तां नृप देवतानाम् ।
दातुं प्रदानोचितभूरिधाम्नीमुपागतः सिद्धिमिवास्मि विद्याम्॥२३

[अन्वयः] यया सुदुश्चरां तपस्याम् आचरता (अत एव) समासादितसाधनेन कपिकेतनेन दुरापं वीर्यं समवाप्य एते उन्मूलितारः ॥ २२ ॥

[अन्वयः] महत्त्वयोगाय महामहिम्नां देवतानां आराधनीं भूरिधाम्नीं सिद्धिमिव तां विद्यां हे प्रदानोचित नृप दातुम् उपागतः अस्मि ॥ २३ ॥

22 & 23. 'I have come here to grant you a science by which the Monkey-bannered Arjuna by performing a penance hard to perform would equip himself with the necessary equipment and attain a valour hard to attain and will extirpate these masters, a very powerful science which would propitiate the powerful gods calculated to confer superior might, O king, to you who deserve to be granted the same, a science which will be verily like success unto you.'

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22 & 23. हे नृप O king. प्रदानस्य उचितः तत्र संबुद्धिः प्रदानोचित Thou that deservest to be granted the scientific knowledge that I am going to grant you. तां विद्यां दातुं उपागतः (अस्मि) I have come to you to grant that science. सिद्धिमिव The science which is verily like success. The imparting of that knowledge will be tantamount to the conferment of success in your mission i.e., the crushing of enemies. What kind of science? This is answered by Verse 22 which is a relative clause qualifying तां. यया By which. सुदुश्चरां तपस्यां आचरता With the help of that science Arjuna will be able to perform a severe penance and propitate Maheśvara. अत एव समासादितसाधनेन And in consequence Arjuna will be able to equip himself with the necessary equipment for success. The idea is that Arjuna will be able to acquire the invincible Pāśupatāstra from the grace of Maheśvara. Both the above-mentioned phrases qualify कपिकेतनेन By Arjuna. कपिः केतनं यस्य सः कपिकेतनः Hanūmān. The monkey is the mark on the banner of Arjuna's chariot. दुःखेन आप्तुं शक्यं दुरापं वीर्यं समवाप्य After acquiring a valour hard to obtain. एते Bhīshma and other great warriors mentioned before. उन्मूलितारः Will be extirpated, Passive I Future 3rd person plural. For, how is the science? महान् महिमा यासां तासां महामहिम्नां देवतानां आराधनीं It will propitiate the powerful gods. आराध्यते अनयेति आराधनी. Further भूरि धाम यस्यास्तां भूरिधाम्नीं The very powerful science. महत्त्वयोगाय To

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confer strength or greatness on you. The science which Vyāsa is going to impart is referred to by Mallinātha as Indra mantra. With the help of Indra as a guide, invoked by the said mantra Arjuna is going to perform a severe penance and visualise Maheśvara from whom he will get the Pāśupatāstra. In the original Mahābhārata the विद्या imparted by Vyāsa is referred to as प्रतिस्मृति.

इत्युक्तवन्तं व्रज साधयेति प्रमाणयन्वाक्यमजातशत्रोः ।
प्रसेदिवांसं तमुपाससाद वसन्निवान्ते विनयेन जिष्णुः ॥ २४ ॥

[अन्वयः] इति उक्तवन्तं प्रसेदिवांसं तं (मुनिं) व्रज साधय इति अजातशत्रोः वाक्यं प्रमाणयन् जिष्णुः अन्ते वसन् इव विनयेन उपाससाद ॥ २४ ॥

24. As the sage spoke thus, Ajātaśatru bade Arjuna, 'Go and accomplish.' In deference to the words of Yudhishṭhira, Arjuna, like pupil, modestly approached the sage who was pleased.

24. इति उक्तवन्तं तं As the sage told thus. प्रसेदिवांसं As he was in a gracious mood to bestow his favour. तं Him, the sage. व्रज साधय Go and achieve the knowledge. इति अजातशत्रोः वाक्यं प्रमाणयन् Conforming to the words addressed by Ajātaśatru. Ajātaśatru is an epithet of Yudhishṭhira. अजातः शत्रुः यस्यः सः अजातशत्रुः. जिष्णुः An epithet of Arjuna. The others are फल्गुनः

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पार्थः कीरीटी श्वेतवाहनः बीभत्सुः धनंजयः अर्जुनः विजयः कृष्णः गाण्डीवी सव्यसाची. The etymology of these epithets is explained by Arjuna himself to Uttara at his request on the eve of his battle with Kurus towards the end of Virāṭaparva thus in the 44th Adhyāya thereof.

अर्जुन उवाच—

सर्वाञ्जित्वा जनपदान्धनं चाच्छिद्य सर्वशः ।
मध्ये धनस्य तिष्ठन्तं तन्मामाहुर्धनंजयम् ॥
अभिप्रयामि संग्रामे यदाऽहं युद्धदुर्मदान् ।
अजित्वा न निवर्तेयं तेन वै विजयं विदुः ॥
श्वेताः काञ्चनसन्नाहा रथे युज्यन्ति ये हयाः ।
शत्रुभिर्युध्यमानस्य तेनाहं श्वेतवाहनः ॥
उत्तराभ्यां तु पूर्वाभ्यां फल्गुनीभ्यामहं दिवा ।
जातो हिमवतः पृष्ठे तेन मां फल्गुनं विदुः ॥
कीरीटं सूर्यसंकाशं भ्राजते मे शिरोगतम् ।
रणमध्ये रथस्थस्य सूर्यपावकसन्निभम् ॥
अच्छेद्यं रुचिरं चित्रं जाम्बूनदपरिष्कृतम् ।
इन्द्रदत्तमनाहार्यं तेनाहुर्मां किरीटिनम् ॥
न कुर्यां कर्म बीभत्सं युध्यमानः कदाचन ।
तेन देवमनुष्येषु बीभत्सुरिति मां विदुः ॥
उभौ मे तुल्यकर्माणौ गाण्डीवस्य विकर्षणे ।
भुजौ मे भवतः सङ्ख्ये परसैन्यविनाशिनौ ।
तयोः सव्योऽधिकस्तस्मात्सव्यसाचीति मां विदुः ॥
पृथिव्यां सागरान्तायां वर्णो मे दुर्लभः समः ।
शुद्धत्वाद्रूपवत्त्वाच्च तेन मामर्जुनं विदुः ॥
योत्स्यामि तैरहं सर्वैर्न मे तेभ्यः पराभवः ।
तेन देवमनुष्येषु जिष्णुर्नामास्मि विश्रुतः ॥
माता मम पृथा नाम तेन मां पार्थमब्रुवन् ॥

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For a clear understanding of the epithets we hereunder insert the following extract from P. C. Roy's translation of the Mahā Bhārata.

"Arjuna said,—'They called me Dhananjaya because I lived in the midst of wealth, having subjugated all the countries and taking away their treasures. They called me Vijaya because, when I go out to battle with invincible kings, I never return (from the field) without vanquishing them. I am called Cwetavāhana because when battling with the foe white horses decked in golden armour are always yoked unto my car. They call me Fālguna because I was born on the breast of the Himavat on a day when the constellation *Uttara Falguna* was on the ascendant. I am named Kiritin from a diadem, resplendent like the sun having been placed of old on my head by Indra during my encounter with the powerful *Dānavas*. I am known as Vivatsu among gods and men for my never having committed a detestable deed on the battle-field. And since both of my hands are capable of drawing the *Gāndiva,* I am known as Savyasachin among gods and men. They call me Arjuna because my complexion is very rare within the four boundaries of the earth and because also my acts are always stainless. I am known among human beings and celestials by the name of Jishnu, because I am unapproachable, incapable of being

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kept down, a tamer of adversaries and son of the slayer of Pāka. And Krishna, my tenth appellation was given to me by my father, out of affection towards a black-skinned boy of great purity."

अन्ते वसन् इव Like a pupil. विनयेन In modesty. उपाससाद Approached. Here is the departure from the story of Mahābhārata. In Mahābhārata Vyāsa imparts the knowledge of प्रतिस्मृति to Yudhishṭhira in the द्वैतवन in the first instance and later on it is transmitted by the latter to Arjuna after the Pāṇḍavas had shifted to the काम्यक forest in compliance with the suggestion of the sage. प्रसेदिवस् Perfect participle of सद् with प्र formed by the addition of the suffix क्वसुः under Pāṇini :—भाषायां सदवसश्रुवः. जेतुं शीलमस्येति जिष्णुः. Pāṇini :—ग्लाजिस्थश्च ग्स्नुः. उपाससाद Perfect of सद् with उप and आ. Conjugate :—ससाद सेदतुः सेदुः, सेदिथ सेदथुः सेद, ससाद-ससद सेदिव सेदिम.

निर्याय विद्याथ दिनादिरम्याद्बिम्बादिवार्कस्य मुखान्महर्षेः।
पार्थाननं वह्निकणावदाता दीप्तिः स्फुरत्पद्ममिवाभिपेदे ॥ २५

[अन्वयः] अथ दिनादिरम्यात् अर्कस्य बिम्बात् इव दीप्तिः स्फुरत्पद्मम् इव वह्निकणावदाता विद्या महर्षेः मुखात् निर्याय पार्थाननम् अभिपेदे ॥ २५ ॥

25. Then the science, flashing like a spark of fire, emerged from the sage's mouth and passed on to Arjuna's mouth as lustre would emerge from the

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Sun's disc, charming at morn and reach the blooming lotus.

25. अथ After Arjuna approached the sage for the purpose of acquiring the science. वह्निकणावदाता Shining like the spark of a fire. विद्या The science of इन्द्रमन्त्र. महर्षेः मुखात् निर्याय Coming out from the mouth of the sage. पार्थाननं अभिपेदे Reached the mouth of Arjuna. An analogy is furnished for the same. दिनस्य आदिः दिनादिः The morning. दिनादिना रम्यं तस्मात् दिनादिरम्यात् अर्कस्य बिम्बात् From the disc of the sun charming at morn. दीप्तिः Lustre. स्फुरत्पद्ममिव Just as lustre would emanate from the morning sun and reach the blooming lotus-flower. पृथायाः अपत्यं पुमान् पार्थः An epithet of Arjuna largely used in the Bhagavat Gītā. अभिपेदे Perfect of पद् with अभि to reach. Conjugate :—पेदे पेदाते पेदिरे, पेदिषे पेदाथे पेदिध्वे, पेदे पेदिवहे पेदिमहे. The idea is that the sage imparted the science to Arjuna causing a glow in the latter's face.

योगं च तं योग्यतमाय तस्मै तपःप्रभावाद्वितताार सद्यः ।
येनास्य तत्त्वेषु कृतेऽवभासे समुन्मिमीलेव चिराय चक्षुः ॥२६॥

[अन्वयः] (स) योग्यतमाय तस्मै तं योगं च तपःप्रभावात् सद्यः वितताार, येन तत्त्वेषु अवभासे कृते अस्य चक्षुः चिराय समुन्मिमील इव ॥ २६ ॥

26. And out of his power of penance the sage quickly transmitted to the worthiest one the code of contemplation by which his eye seemed to open

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up after a long time as the constituent elements of the Universe appeared in lumination.

26. योग्यतमाय तस्मै To Arjuna the worthiest recepient. तं योगं च The procedure of whose powers are set out in the latter half of the verse. तपःप्रभावात् Through the power of his own penance. सद्यः विततार The sage imparted at once. येन By which practice; तत्त्वेषु अवभासे कृते (सति) The illumination was made of all the twentyfour Tatvas constituting the Universe mentioned in the Śāṅkhya philosophy. The idea is that when the practice was started the whole world stood as if in illumination before the eyes of Arjuna. अस्य चक्षुः The eyes of Arjuna. The singular in चक्षुः being indicative of species denotes both the eyes. चिराय After a long time. समुन्मिमीलेव Seemed to open up. In addition to the science the sage imparted the knowledge of its procedure to enable Arjuna to perform penance.

आकारमाशंसितभूरिलाभं दधानमन्तःकरणानुरूपम् ।
नियोजयिष्यन्विजयोदये तं तपःसमाधौ मुनिरित्युवाच ॥२७॥

[अन्वयः] आशंसितभूरिलाभम् अन्तःकरणानुरूपम् आकारं दधानं तं मुनिः विजयोदये तपःसमाधौ नियोजयिष्यन् इति उवाच ॥ २७ ॥

27. As Arjuna bore a personality that betokened a future plenty of prosperity in keeping

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with his inner enthusiasm, the sage with a view to directing him to concentrate on penance so as to yield his success, did address him the following words.

27. मुनिः इति उवाच The sage addressed the following word contained in the next two verses. तं The sage addressed Arjuna. For what purpose? विजयस्य उदयः यस्मात् तस्मिन् विजयोदये तपसः समाधिः तस्मिन् तपःसमाधौ तं नियोजयिष्यन् With a view to direct him to concentrate on penance conducive of success. How is Arjuna? आशंसितः भूरिलाभः येन तं आशंसितभूरिलाभं The personality of Arjuna indicated bright prospects. अन्तःकरणस्य अनुरूपः तं अन्तःकरणानुरूपं आकारं दधानं Who bore a personality suited to his mentality i.e., suited to the enthusiasm of his heart, adjectival to तं.

अनेन योगेन विवृद्धतेजा निजां परस्मै पदवीमयच्छन् ।
समाचराचारमुपात्तशस्त्रो जपोपवासाभिषवैर्मुनीनाम् ॥ २८ ॥

[अन्वयः] अनेन योगेन विवृद्धतेजाः निजां पदवीं परस्मै अयच्छन् उपात्तशस्त्रः (सन्) जपोपवासाभिषवैः मुनीनाम् आचारं समाचर ॥ २८ ॥

28. 'With your valour improved by this code of concentration and without yielding an inch of space to anything else, do perform the practice of sages by means of prayers, fasts and ablutions with weapon in hand.

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28. अनेन योगेन By this practice. विवृद्धतेजाः (सन्) With your valour increased. निजां पदवीं Your own ground. परस्मै अयच्छन् Without yielding to anybody else. उपात्तशस्त्रः (सन्) Taking up your weapon. This is an important direction given by the sage. जपश्च उपवासश्च अभिषवाश्च तैः जपोपवासाभिषवैः By means of prayers, fasts and ablutions. मुनीनां आचारं समाचर Practise the conduct of sages. समाचर Imperative, 2nd person singular.

करिष्यसे यत्र सुदुश्चराणि प्रसत्तये गोत्रभिदस्तपांसि ।
शिलोच्चयं चारुशिलोच्चयं तमेष क्षणान्नेष्यति गुह्यकस्त्वाम् ॥२९

[अन्वयः] यत्र गोत्रभिदः प्रसत्तये सुदुश्चराणि तपांसि करिष्यसे तं चारुशिलोच्चयं शिलोच्चयं त्वां एष गुह्यकः क्षणात् नेष्यति ॥ २९ ॥

29. 'This Yaksha will in an instant lead you to the mountain abounding in beautiful rocks where you will perform the different kinds of penance, hard to perform, for the propitiation of Indra.'

29. In this verse the sage introduces a Yaksha that will guide Arjuna in his journey and take him on to Mount Indrakīla where he is to do penance. यत्र In which mountain ? गोत्रभिदः प्रसत्तये For pleasing Indra. गोत्र Mountain. गोत्राणां भिद् गोत्रभिद् An epithet of Indra. In former days mountains were possessed of wings with which they flew from place to place and wrought havoc in the world. In order to subdue

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this mischief Indra cut off their wings with his thunderbolt. सुदुश्चराणि तपांसि करिष्यसे Where you will do severe penance of different kinds. तं शिलोच्चयं That mountain. चारुशिलोच्चयं Possessed of beautiful peaks. एषः गुह्यकः This Yaksha. त्वां क्षणात् नेष्यति Will lead you in an instant. एषः गुह्यकः त्वां शिलोच्चयं नेष्यति Change the voice : एतेन गुह्यकेन त्वं शिलोच्चयं नेष्यसे. Vide Kārikā :—गौणे कर्मणि दुह्यादेः प्रधाने नीहृकृष्वहाम्. करिष्यसे 2nd Future. दुःखेन चरितुं योग्यानि दुश्चराणि सुतरां दुश्चराणि सुदुश्चराणि. प्रसत्तिः Noun form of सद् with प्र to tend, to bestow favour or grace. एषः + क्षणात् = एष क्षणात्. एषः and सः drop their final visarga before a consonant in sandhi. Vide Pāṇini :—एतत्तदोः सु लोपोऽकोरनञ्समासे हलि.

इति ब्रुवाणेन महेन्द्रसूनुं महर्षिणा तेन तिरोबभूवे ।
तं राजराजानुचरोऽस्य साक्षात्प्रदेशमादेश इवाधितष्ठौ ॥ ३० ॥

[अन्वयः] इति महेन्द्रसूनुं ब्रुवाणेन तेन महर्षिणा तिरोबभूवे । राजराजानुचरः अस्य (मुनेः) साक्षात् आदेश इव तं प्रदेशम् अधितष्ठौ (च) ॥ ३० ॥

30. As soon as the sage spoke thus to Indra's son he disappeared, and a servant of Kubera (Yaksha) did actually occupy that spot like a substitute.

30. इति महेन्द्रसूनुं ब्रुवाणेन As he addressed the above words to Indra's son, Arjuna. तेन महर्षिणा तिरोबभूवे = सः महर्षिः तिरोबभूव. Transitive roots can be employed

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either in the Active or Passive voice. Intransitive roots can be used either in the Active voice or in the Impersonal form. In कर्तरिप्रयोग or the Active voice the कर्ता or the subject takes the Nominative case and the कर्म or object takes the Accusative case. In the Passive voice the bject otakes the Nominative case and the subject takes the Instrumental case. In भावेप्रयोग or the Impersonal use of the predicate, the subject takes the Instrumental case and the predicate can only be used in the 3rd person singular. So तेन महर्षिणा तिरोबभूवे is an example of भावेप्रयोग. राजराजः An epithet of Kubera. तस्य अनुचरः राजराजानुचरः A yaksha. Yakshas are all supposed to be the servants of Kubera. अस्य आदेश इव Like a substitute for the same. तं प्रदेशं अधितष्ठौ Occupied the place. आदेश is a grammatical term for a substitute. A classic example of आदेश is furnished by Pāṇini :—अस्तेर्भूः. In all non-conjugational tenses the root अस् is substituted by भू before the verbal terminations. For instance the form of अस् in the Perfect tense is बभूव. तं प्रदेशं अधितष्ठौ = तस्मिन् प्रदेशे तस्थौ. When शी, स्था or आस् is prefixed with अधि the noun governed by the same denoting a place takes the Accusative instead of the Locative case. Pāṇini :—अधिशीङ्स्थासां कर्म.

कृतानतिर्व्याहृतसान्त्ववादे जातस्पृहः पुण्यजनः स जिष्णौ ।
इयाय सख्याविव संप्रसादं विश्वासयत्याशु सतां हि योगः ॥३१

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[अन्वयः] स कृताननतिः पुण्यजनः व्याहृतसान्त्ववादे जिष्णौ जातस्पृहः (सन्) सख्यौ इव संप्रसादम् इयाय। हि, सतां योगः आशु विश्वासयति ॥ ३१ ॥

31. The Yaksha who paid his homage and entertained a liking for Arjuna who employed gentle words did feel strong attachment to Arjuna as towards a friend; for the association of good men quickly infuses confidence.

31. स पुण्यजनः That Yaksha. गुह्यकः, राजराजानुचरः and पुण्यजनः are all synonyms. कृता आनतिः येन सः कृताननतिः (सन्) After paying his salutation to Arjuna. व्याहृतः सान्त्ववादः येन तस्मिन् व्याहृतसान्त्ववादे जिष्णौ Towards Arjuna who spoke gentle words to him. जाता स्पृहा यस्य सः जातस्पृहः (सन्) Entertaining a love for him. सख्याविव As towards a friend. संप्रसादं इयाय Attained a favourable attitude or was pleased with him. The last foot of the verse states a general rule substantiating the confidence of the Yaksha towards Arjuna. हि = तथाहि. सतां योगः The association of virtuous persons. आशु विश्वासयति Quickly infuses (mutual) confidence. The figure of speech is अर्थान्तरन्यास. इयाय Perfect 3rd person singular of इ to go or to reach. Conjugate :—इयाय ईयतुः ईयुः, इययिथ-इयेथ ईयथुः ईय, इयाय-इयय ईयिव ईयिम. सख्यौ Locative singular of सखि. विश्वासयति Causal form of विश्वसिति.

अथोष्णभासेव सुमेरुकुञ्जान्विहीयमानानुदयाय तेन ।
बृहद्द्युतीन्दुःखकृतात्मलाभं तमः शनैः पाण्डुसुतान्प्रपेदे ॥३२॥

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[अन्वयः] अथ उष्णभासा उदयाय विहीयमानान् बृहद्द्युतीन् सुमेरुकुञ्जान् तमः इव तेन उदयाय विहीयमानान् बृहद्द्युतीन् पाण्डुसुतान् दुःखकृतात्मलाभं तमः शनैः प्रपेदे ॥ ३२ ॥

32. Then establishing its existence with difficulty, gloom gradually pervaded the (other four) sons of Pāṇḍu, luminous though they were, as they were parting company from Arjuna who was to set out on his glorious quest as darkness would prevail over the bowers of Mount Meru when parting company from the Sun about to resume his course for sunrise.

32. This verse refers to the grief of Pāṇḍavas at the impending departure of Arjuna. अथ After the Yaksha came upon the scene to escort Arjuna on his journey. तमः Grief. शनैः दुःखेन कृतः आत्मलाभः यस्य तत् दुःखकृतात्मलाभं (सत्) Gaining its existence with difficulty. Since the other four Pāṇḍavas were wise men it was difficult for grief to overtake them all of a sudden. बृहती द्युतिः येषां तान् बृहद्द्युतीन् पाण्डुसुतान् प्रपेदे Overtook the other four Pāṇḍavas endowed with great resplendency. An analogy is furnished for this statement उष्णभासा By the sun. उदयाय On the eve of his rise. विहीयमानान् Being separated from. बृहद्द्युतीन् Possessed of golden splendour, both adjectival to सुमेरुकुञ्जान् The bowers of Mount Meru. तमः इव Just like darkness pervading the bowers of Mount Meru

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being separated from the sun, with a view to sun-rise. उदयाय विहीयमानान् is applicable to पाण्डुसुतान्. The other four sons of Pāṇḍu were being left by Arjuna with a view to his emergence with glory. तमः is used in a double sense, grief in the case of Pāṇḍavas and darkness in the case of summits of Meru. This verse illustrates उपमा aided by श्लेष. उष्णा भाः यस्य सः उष्णभाः तेन उष्णभासा. Mount Meru is supposed to be the mountain round which the sun and the moon revolve resulting in their rise and setting. Note the parallelism between उष्णभासा उदयाय विहीयमानान् सुमेरुकुञ्जान् and तेन (अर्जुनेन) उदयाय विहीयमानान् पाण्डुसुतान्.

असंशयालोचितकार्यनुन्नः प्रेम्णा समानीय विभज्यमानः ।
तुल्याद्विभागादिव तन्मनोभिर्दुःखातिभारोऽपि लघुः स मेने ॥

[अन्वयः] असंशयालोचितकार्यनुन्नः प्रेम्णा समानीय विभज्यमानः स दुःखातिभारोऽपि तन्मनोभिः तुल्यात् विभागात् इव लघुः मेने ॥ ३३ ॥

33. That heavy weight of grief, dissipated by the certain prospect of success brought together and divided by fraternal love was considered light by their hearts as if through an equal division.

33. The grief of the other four Pāṇḍavas though excessive was treated light by their minds as if the measure of grief was divided among the four. A burden divided by many can be borne lightly by all. This division of grief is only a

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poetic conceit. The real reason for the endurance of sorrow being that they were men of wisdom. असंशयं यथा तथा आलोचितं कार्यं तेन नुन्नः असंशयालोचितकार्यनुन्नः adjectival to दुःखातिभारः. The strength of their grief was dissipated by the gravity of tasks that they have decided upon by the exercise of sound judgement. The crushing of enemies being an imperative task which can be achieved only by separation from Arjuna for the time being, all the four bore the separation with patience. प्रेम्णा समानीय विभज्यमानः The grief was heaped up together and divided among all the four by their fraternal affection. तुल्याद्विभागादिव As if through an equal division among the four. तन्मनोभिः By the minds of all the four. दुःखातिभारोऽपि सः That grief though excessive लघुः मेने Was considered light. मेने Perfect Passive. तन्मनोभिः दुःखातिभारः लघुः मेने Change the voice :—तन्मनांसि दुःखतिभारं लघुं मेनिरे. तुल्याद्विभागादिव gives rise to the figure of speech known as उत्प्रेक्षा of the हेतूत्प्रेक्षा type. The apparent redundancy in विभज्यमानः and तुल्याद्विभागादिव is explained away by Mallinātha by the need for recapitulation for bringing out the हेतूत्प्रेक्षा.

धैर्येण विश्वास्यतया महर्षेस्तीव्रादरातिप्रभवाच्च मन्योः ।
वीर्यं च विद्वत्सु सुते मघोनः स तेषु न स्थानमवाप शोकः ॥ ३४

[अन्वयः] धैर्येण, महर्षेः विश्वास्यतया, अरातिप्रभवात् तीव्रात् मन्योश्च मघोनः सुते वीर्यं च विद्वत्सु तेषु स शोकः स्थानं न अवाप ॥ ३४ ॥

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34. Owing to their courage, owing to the infallibility of the great sage and owing to their great anger towards their foes, that grief did not sustain its footing in them who were alive to the heroism of Indra's son.

34. This verse brings out that wisdom prevailed over and subdued the grief of the four Pāṇḍavas. धैर्येण By reason of their innate courage. महर्षेः विश्वास्यतया By reason of the reliability of the sage. अरातिप्रभवात् तीव्रात् मन्योश्च And by reason of the great rage roused by the enemy. मघोनः सुते वीर्ये च विद्वत्सु तेषु In the four Pāṇḍavas who knew the valour of Indra's son. शोकः स्थानं न अवाप Grief did not hold its footing.

तान्भूरिधाम्नश्चतुरोऽपि दूरं विहाय यामानिव वासरस्य ।
एकौघभूतं तदशर्म कृष्णां विभावरीं ध्वान्तमिव प्रपेदे ॥ ३५ ॥

[अन्वयः] भूरिधाम्नः चतुरः वासरस्य यामान् दूरं विहाय कृष्णां विभावरीं एकौघभूतं ध्वान्तम् इव भूरिधाम्नः चतुरः अपि तान् दूरं विहाय एकौघभूतं तत् अशर्म कृष्णां प्रपेदे ॥ ३५ ॥

35. That melancholy after leaving afar those four glorious ones accumulated in a heap and entered Draupadī as darkness leaving afar the four bright watches of the day would enter into the night of the dark fortnight.

35. The grief thus given out by four Pāṇḍavas accumulated in the heart of Draupadī. शर्म means

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सुखं. Its opposite is अशर्म meaning दुःखं. तत् अशर्म That grief. Thus expelled by the four Pāṇḍavas. भूरिधाम्नः चतुरोऽपि तान विहाय After leaving the four Pāṇḍavas of great valour. एकः ओघः भूतं एकौघभूतं (सत्) Collecting in a single heap. कृष्णां प्रपेदे Reached Draupadī. An analogy is set out in the rest of the verse. वासरस्य भूरिधाम्नः चतुरो यामान् विहाय After quitting the four bright yāmas of the day. एकौघभूतं ध्वान्तं विभावरीमिव Just as darkness massing thick would overtake the night. Yāma is the division of time corresponding to three hours. चतुरः Accusative pluarl of चतुर् masculine. Decline :—चत्वारः चतुरः चतुर्भिः चतुर्भ्यः चतुर्भ्यः चतुर्णां चतुर्षु. विभावरी Night. ध्वान्तं Darkness. The figure of speech is उपमा.

तुषारलेखाकुलितोत्पलाभे पर्यश्रुणी मङ्गलभङ्गभीरुः ।
अगूढभावापि विलोकने सा न लोचने मीलयितुं विषेहे ॥३६॥

[अन्वयः] विलोकने अगूढभावापि मङ्गलभङ्गभीरुः सा पर्यश्रुणी (अत एव) तुषारलेखाकुलितोत्पलाभे लोचने मीलयितुं न विषेहे ॥ ३६ ॥

36. As her eyes were shrouded in tears and appeared like a pair of blue lotuses blighted by the showers of dew, she being afraid of evil portent, dared not to open her eyes though she desired manifestly to have a look at him.

36. Draupadī restrained the flow of tears to avert an inauspicious omen. सा Draupadī. विलोकने In

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the matter of looking at Arjuna. अगूढः भावः यस्याः सा अगूढभावा अपि Though her desire to look at Arjuna was manifest. मङ्गलभङ्गभीरुः (सती) Being afraid of evil omen. परिगते अश्रुणी पर्यश्रुणी An instance of प्रादिसमास, Shrouded in tears. अत एव तुषारस्य लेखाः ताभिः आकुले कृते आकुलिते उत्पले तयोः आभा ययोस्ते तुषारलेखाकुलितोत्पलाभे Resembling a pair of blue lotuses agitated by the showers of dew, both adjectival to लोचने Accusative plural. मीलयितुं न विषेहे She was not able to close her eyes. If the eyes were closed tears would fall down and she could have a clear sight of Arjuna. But she did not do it.

अकृत्रिमप्रेमरसाभिरामं रामार्पितं दृष्टिविलोभि दृष्टम् ।
मनःप्रसादाञ्जलिना निकामं जग्राह पाथेयमिवेन्द्रसूनुः ॥ ३७॥

[अन्वयः] इन्द्रसूनुः अकृत्रिमप्रेमरसाभिरामं रामार्पितं दृष्टिविलोभि दृष्टं मनःप्रसादाञ्जलिना पाथेयमिव निकामं जग्राह ॥ ३७ ॥

37. With the palmful of a pleased heart, Indra's son, did to his heart's content receive like provender on the eve of journey the glance cast by the lady, charming with the essence of natural love and enchanting to his eyes.

37. Arjuna heartily cherished the glance cast by Draupadī. इन्द्रसूनुः Arjuna. दृष्टं जग्राह Received Draupadī's glance. निकामं To his heart's content. How is दृष्टं?

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अकृत्रिमः प्रेमैव रसः तेन अभिरामं The glance was fascinating through the essence of natural affection. Further रामया अर्पितं रामार्पितं Cast by the lady. Further दृष्टिं विलोभयतीति दृष्टिविलोभि Enchanting to the eyes adjectival to दृष्टं meaning दर्शनं Accusative. नपुंसके भावे क्तः. With what did he receive? मनसः प्रसादः means प्रसन्नं मनः, स अञ्जलिरिव तेन मनःप्रसादाञ्जलिना A man would receive a gift with the palmful of his hand. Likewise Arjuna received the glance with a pleasant heart. Like what did he receive? पाथेयमिव Like provender or provision for the journey. पथि साधु पाथेयं. Pāṇini:—पथ्यतिथिवसतिस्वपतेर्ढञ्. जग्राह Perfect of ग्रह्. Conjugate:—जग्राह जगृहतुः जगृहुः, जग्रहिथ जगृहथुः जगृह, जग्राह-जग्रह जगृहिव जगृहिम. इन्द्रसूनुः दृष्टं जग्राह Change the voice:—इन्द्रसूनुना दृष्टं जगृहे.

धैर्यावसादेन हृतप्रसादा वन्यद्विपेनेव निदाघसिन्धुः ।
निरुद्धबाष्पोदयसन्नकण्ठमुवाच कृच्छ्रादिति राजपुत्री ॥ ३८ ॥

[अन्वयः] वन्यद्विपेन निदाघसिन्धुः इव धैर्यावसादेन हृतप्रसादा राजपुत्री निरुद्धबाष्पोदयसन्नकण्ठं कृच्छ्रात् इति उवाच ॥ ३८ ॥

38. With cheer driven out by the shattering of courage like a river in summer turned turbid by an elephant of the woods, the princess with a throat choked by the restrained flow of tears did with difficulty address the following words.

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38. राजपुत्री इति उवाच The princess spoke as follows. How is the princess? धैर्यस्य अवसादः तेन धैर्यविसादेन, हृतः प्रसादः यस्याः सा हृतप्रसादा Whose cheer was plotted out by the sinking courage. Like what? वने भवः वन्यः. द्वाभ्यां पिबतीति द्विपः. An elephant is called द्विप because it drinks by two means, a trunk and the mouth. वन्यद्विपेन हृतप्रसादा निदाघस्य सिन्धुः इव Like a river in the summer whose clearness of water is disturbed by an elephant of the woods. निरुद्धः वाष्पस्य उदयः तेन, सन्नः कण्ठः यस्मिन् कर्मणि तत्तथा निरुद्धबाष्पोदयसन्नकण्ठं With a voice enfeebled by the restraint of the flow of tears. कृच्छ्रात् उवाच Spoke with difficulty.

मग्नां द्विषच्छद्मनि पङ्कभूते संभावनां भूतिमिवोद्धरिष्यन् ।
आधिद्विषामा तपसां प्रसिद्धेरस्मद्विना मा भृशमुन्मनीभूः ॥३९॥

[अन्वयः] पङ्कभूते द्विषच्छद्मनि मग्नां संभावनां भूतिं इव उद्धरिष्यन् आधिद्विषां तपसां आ प्रसिद्धेः अस्मत् विना भृशं मा उन्मनीभूः ॥ ३९ ॥

39. 'As you strive to reclaim our honour sunk in the foul play of enemies like mud as also to restore our prosperity, don't be very much anxious in our separation till you achieve success in your manifold penance capable of destroying our cares.

39. Here begins the speech of Draupadī which runs through sixteen verses ending with Verse 54. Draupadī advises that Arjuna should not give room

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to anxiety till he realises the fruit of the penance. For anxiety will spoil the endeavour to do penance. अस्मत् विना भृशं उन्मनी मा भूः Don't go very anxious due to our separation. पङ्कः भूतं यस्य तस्मिन् पङ्कभूते Resembling mire. For भूत in the sense of Upamāna see Viśva :—भूतं क्ष्मादौ पिशाचादौ न्याय्ये सत्योपमानयोः. पङ्कभूते adjectival to द्विषच्छद्मनि द्विषतां छद्म तस्मिन् In the deceit practised by our enemies. मग्नां Sunk, adjectival to संभावनां Honour. भूतिमिव Alike with our prosperity. उद्धरिष्यन् You who will retrieve. The idea is that Arjuna is the sole hope of Pāṇḍavas in recovering their lost kingdom and glory. आधि means mental agony. Amara :—पुंस्याधिर्मानसी व्यथा. आधीनां द्विषः तेषां आधिद्विषां तपसां Of the various kinds of penance which would drive out mental distress. आ प्रसिद्धेः Till their success or fruition. The indeclinable आ meaning 'till', 'as far as' governs a noun in the Ablative case. Pāṇini :—पञ्चम्यपाङ्परिभिः. अस्मत् विना Without us ; in our absence. अस्मत् Ablative plural. The indeclinable विना meaning 'without' governs a noun in the Accusative, Iustrumental or Ablative case. Pāṇini :—पृथग्विनानानाभिस्तृतीयाऽन्यतरस्याम्. अनुन्मनाः उन्मनाः संपद्यमानः उन्मनी. मा भूः Don't be. A root juxtaposed with the negative particle मा (माङ्) takes the Aorist terminations in the sense of all tenses or moods. Here the root भू is used in the Imperative significance. In Juxtaposition with मा thus used a predicate formed with Aorist terminations drops its initial augment अ. Pāṇini :—माङि लुङ् and न माङ् योगे.

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यशोऽधिगन्तुं सुखलिप्सया वा मनुष्यसंख्यामतिवर्तितुं वा ।
निरुत्सुकानामभियोगभाजां समुत्सुकेवाङ्कमुपैति सिद्धिः ॥४०॥

[अन्वयः] यशः अधिगन्तुं सुखलिप्सया वा मनुष्यसंख्याम् अतिवर्तितुं वा अभियोगभाजां निरुत्सुकानां सिद्धिः समुत्सुका इव अङ्कं उपैति ॥ ४० ॥

40. 'The goddess of success like a loving damsel reaches the lap of persons who either to acquire fame or out of a desire to attain happiness or in order to surpass the ranks of mortals engage in endeavours, free from concern.

40. Success attends on persons only if they free themselves from anxiety. यशः अधिगन्तुं To attain fame. लब्धुं इच्छा लिप्सा सुखस्य लिप्सा तया सुखलिप्सया वा Or out of a desire to gain happiness. मनुष्यस्य संख्यां अतिवर्तितुं वा Or to surpass the ranks of ordinary mortals. अभियोगं भजन्तीति तेषां अभियोगभाजां For those who are engaged in endeavour. निरुत्सुकानां Provided they are free from anxiety. People engaged in big endeavours should not give room to depression of heart. For such persons—सिद्धिः Success, समुत्सुकेव Like a loving damsel, अङ्कमुपैति Ascends their lap or reaches their proximity. So you must endure our separation with a brave heart till you realise success through penance.

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लोकं विधात्रा विहितस्य गोप्तुं क्षत्रस्य मुष्णन्वसु जैत्रमोजः ।
तेजस्वितायाः विजयैकवृत्तेर्निघ्नन्प्रियं प्राणमिवाभिमानम् ॥ ४१ ॥

[अन्वयः] विधात्रा लोकं गोप्तुं विहितस्य क्षत्रस्य जैत्रं ओजः (तदेव) वसु मुष्णन् विजयैकवृत्तेः तेजस्वितायाः प्रियं प्राणम् इव अभिमानं निघ्नन् ॥ ४१ ॥

41. '(The injury done by enemies) Driving into oblivion the victorious valour of the ruling caste designed by the Creator for the protection of the world and extinguishing pride which is verily the dear life of valorousness that takes its stand on victory,—

41. In four verses from here Draupadī stresses the gravity of injury inflicted by enemies in order to rouse the indignation and zeal of Arjuna to do penance and to equip himself for effective retaliation. These four verses form a single sentence constituting a कलापक. निकारः at the end of Verse 44 is the subject of the sentence. निकारः means the injury inflicted by the enemies. The two halves of this verse set out two adjectival phrases qualifying निकारः. लोकं गोप्तुं In order to protect the world. विधात्रा विहितस्य क्षत्रस्य Of the Kshatriyas or warrior class created by Brahman. जयनशीलं जेतृ तदेव जैत्रम्. प्रज्ञादित्वात् स्वार्थे अण्. ओजः The valour conducive of victory. तदेव वसु मुष्णन् Suppressing the wealth in the form of valour;

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the injury caused by enemies has suppressed the warrior spirit. मुष्णन् Present participle of मुष् to rob or steal adjectival to निकारः. विजये एका वृत्तिः यस्यास्तस्याः विजयैकवृत्तेः तेजस्वितायाः Of valorousness whose life is victory. In effect this means 'of valorous people bound to achieve victory.' प्रियं प्राणमिव अभिमानं निघ्नन् Extinguishing the pride of valorous persons as dear as life. निघ्नन् Present participle of हन् with नि adjectival to निकारः.

व्रीडानतैराप्तजनोपनीतः संशय्य कृच्छ्रेण नृपैः प्रपन्नः ।
वितानभूतं विततं पृथिव्यां यशः समूहन्निव दिग्विकीर्णम् ॥ ४२

[अन्वयः] आप्तजनोपनीतः (तथापि) संशय्य व्रीडानतैः नृपैः कृच्छ्रेण प्रपन्नः पृथिव्यां वितानभूतं दिग्विकीर्णम् विततं यशः समूहन् इव ॥ ४२ ॥

42. 'Acquiesced in with difficulty after a good deal of doubt by (other) kings bending down in shame, the same having been canoed by one's own kinsmen, and contracting, as it were, the fame spread over the earth like a canopy and reaching the distant extremities,—

42. The two halves of this verse set out two further adjectival phrases qualifying निकारः. आप्तजनोपनीतः सन् The injury having been canoed by one's own kinsmen. व्रीडया आनतैः नृपैः By the kings that bent

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down in shame. संशय्य After entertaining a good deal of doubts. प्रपन्नः Acquiesced in. The question is in the offence; if the offence was so great what did others in the assembly do? Did they not protest? Great men like Bhīshma and Droṇa were there. They simply hung down their heads in shame at the disgraceful scene enacted by Duryodhana. In fact when Draupadī appealed to Bhīshma protesting against the dragging of her hair and calling for his intervention they were themselves in doubt about the propriety of taking Draupadī at the gamble by Yudhishṭhira. They stood dumbfounded unable to express any opinion. They were so much come down in shame. Their silence cannot be construed as approval. It was enforced, hence the use of कृच्छ्रेण. Further, how is निकारः? वितानभूतं Resembling a canopy. पृथिव्यां विततं Spread over the whole of the earth. दिक्षु विकीर्णम् Extending to the distant quarters. यशः समूहन्निव As if contracting the fame. Prior to the gambling incident the fame of Pāṇḍavas had spread far and wide and covered the whole earth like a canopy which the injury caused by enemies has made it to shrink as it were.

वीर्यावदानेषु कृतावमर्षस्तन्वन्नभूतामिव संप्रतीतिम् ।
कुर्वन्प्रयामक्षयमायतीनामर्कत्विषामह्न इवावशेषः ॥ ४३ ॥

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[अन्वयः] वीर्यावदानेषु कृतावमर्षः (अत एव) संप्रतीतिम् अभूताम् इव तन्वन्, अह्नः अवशेषः अर्कत्विषामिव आयतीनां प्रयामक्षयं कुर्वन् ॥ ४३ ॥

43. 'Militating against the heroic feats of the past and reducing the well-established renown to a myth and effecting a deadlock to all future prospects like the last residue of the day shortening the longevity of the Sun's rays,—

43. वीर्याण्येव अवदानानि तेषु वीर्यावदानेषु कृतः अवमर्षः येन सः कृतावमर्षः The injury has assailed the heroic deeds done in the past by the Pāṇḍavas. Amara :—अवदानं कर्म वृत्तम्. अत एव And in consequence. संप्रतीतिं The renown that had already accrued to the Pāṇḍavas. अभूतामिव तन्वन् Making it look unreal. कृतावमर्षः and तन्वन् both adjectival to निकारः. प्रयामः Length. प्रयामक्षयम् The extinction of length, that is not shortness. आयतिः means prospects. Amara:—उत्तरः काल आयतिः. आयतीनां प्रयामक्षयं कुर्वन् Causing a decline of prospects, adjectival to निकारः. अह्नः अवशेषः अर्कत्विषामिव As the last residue of the day would shorten the longevity of the sun's rays.

प्रसह्य योऽस्मासु परैः प्रयुक्तः स्मर्तुं न शक्यः किमुताधिकर्तुम् ।
नवीकरिष्यत्युपशुष्यदार्द्रः स त्वद्विना मे हृदयं निकारः॥ ४४ ॥

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[अन्वयः] परैः अस्मासु प्रसह्य प्रयुक्तः यः स्मर्तुं न शक्यः अधिकर्तुं किमुत । स निकारः त्वाद्विना आर्द्रः (सन्) उपशुष्यत् मे हृदयं नवीकरिष्यति ॥ ४४ ॥

44. 'An injury employed forcibly against us, which cannot even be recalled in mind; how much more so to suffer; that injury asserting itself in your absence will bleed anew my heart otherwise getting dry.

44. परैः By enemies. अस्मासु Towards us. प्रसह्य Forcibly. प्रयुक्तः Employed. यः स्मर्तुं न शक्यः Which is not possible to conceive in mind or remember. किमुत अधिकर्तुं And what to say about its actual experience. स निकारः That injury. त्वत् विना In your absence. त्वत् is Ablative singular of अस्मद्. The Indeclinable meaning विना 'without' governs a noun in the Accusative, Instrumental or Ablative case. आर्द्रः सन् It will become wet or fresh due to your absence. उपशुष्यत् मे हृदयं नवीकरिष्यति Will renew the wound of my heart otherwise getting dry. हृदयं in order to suit the context will have to construe as हृदयशल्यं.

प्राप्तोऽभिमानव्यसनादसह्यं दन्तीव दन्तव्यसनाद्विकारम् ।
द्विषत्प्रतापान्तरितोरुतेजाः शरद्घनाकीर्ण इवादिरह्नः ॥ ४५ ॥

[अन्वयः] दन्तव्यसनात् दन्तीव अभिमानव्यसनात् असह्यं विकारं प्राप्तः, शरद्घनाकीर्णः अह्नः आदिः इव द्विषत्प्रतापान्तरितोरुतेजाः ॥ ४५ ॥

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45. 'Having undergone an unbearable change due to loss of pride like a tusker due to the loss of tusks, with your superior valour eclipsed by the exploits of enemies like the morning tide darkened by the clouds of autumn,—

45. The three verse beginning from here form a single sentence constituting a विशेषक. Draupadī now refers to the present pitiable plight of Arjuna to kindle his fury against enemies. अभिमानस्य व्यसनं तस्मात् Through the loss of pride. सोढुं न शक्यः असह्यः तं विकारं प्राप्तः You that had undergone an unbearable change. दन्तौ अस्य स्तः दन्ती दन्तव्यसनादिव As a tusker would undergo unbearable change by the loss of tusks. प्राप्तः qualifies त्वं in Verse 46 which refers to Arjuna. द्विषतां प्रतापः तेन अन्तरितं उरु तेजः यस्य सः द्विषत्प्रतापान्तरितोरुतेजाः With your immense valour eclipsed by the exploits of enemies. शरदः घनः तेन आकीर्णः अह्नः आदिरिव Like the beginning of the day i.e., morning overshadowed by the clouds of autumn. The poet refers to the morning because at noon daylight will some how peep through the clouds. The analogy suggests the complete arbitration of Arjuna's valour making a difficulty to recognise him. आकीर्ण Past passive participle of कृ with आ to scatter.

सव्रीडमन्दैरिव निष्क्रियत्वान्नात्यर्थमस्त्रैरवभासमानः ।
यशःक्षयक्षीणजलार्णवाभस्त्वमन्यमाकारमिवाभिपन्नः ॥ ४६ ॥

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[अन्वयः] निष्क्रियत्वात् सव्रीडमन्दैरिव अस्त्रैः अत्यर्थं न अवभासमानः यशःक्षयक्षीणजलार्णवाभः, त्वम् अन्यम् आकारम् अभिपन्न इव ॥ ४६ ॥

46. 'Failing to shine glorious with your missiles rendered inactive and stunted, as it were, through shame, and assuming a totally different personality like an Ocean dried up through the decline of your fame,—

46. The two halves of this verse set out two further adjectival phrases qualifying त्वं. निर्गता क्रिया येषां तानि निष्क्रियानि, तेषां भावः निष्क्रियत्वं तस्मात् निष्क्रियत्वात् Owing to the absence of action. व्रीडया सहितानि सव्रीडानि अत एव च मन्दानि तैः सव्रीडमन्दैः इव अस्त्रैः With your missiles that seem to be ashamed and stunted. अत्यर्थं न अवभासमानः Shining not bright with your missiles in contrast to your previous glory. यशसः क्षयः तेन क्षीणजलः अर्णवः तेन सदृशः यशःक्षयक्षीणजलार्णवाभः You resemble an ocean dried up of its waters due to the decline of your fame. अत एव अन्यं आकारं अभिपन्न इव Consequently you appeared to have taken a different form.

दुःशासनामर्षरजोविकीर्णैरेभिर्विनाथैरिव भाग्यनाथैः ।
केशैः कदर्थीकृतवीर्यसारः कच्चित्स एवासि धनंजयस्त्वम् ॥४७॥

[अन्वयः] दुःशासनामर्षरजोविकीर्णैः विनाथैरिव भाग्यनाथैः एभिः केशैः कदर्थीकृतवीर्यसारः त्वं स एव धनंजयोऽसि कच्चित् ॥

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47. 'Are you still the same Dhanañjaya when the strength of your valour is frustrated by these hairs (of mine) dishevelled by the polluting assault of Duśśāsana, that appeared helpless without a saviour except that it was left to Destiny to play their saviour ?

47. दुःशासनस्य आमर्ष एव रजः तेन विकीर्णाः तैः दुःशासनामर्षरजोविकीर्णैः Polluted by the dust of Duśśāsana's attack. विगतः नाथः येषां तैः विनाथैः As if they were helpless or without a protector. भाग्यमेव नाथः येषां तैः भाग्यनाथैः The hairs of Draupadī were left to the protection of Destiny. एभिः केशैः By these hairs (of mine). कदर्थीकृतौ वीर्यसारौ यस्य सः कदर्थीकृतवीर्यसारः Arjuna's valour and strength are frustrated by means of these hairs left helpless. त्वं स एव धनंजयः असि कच्चित् Are you the self-same Arjuna of former days? धनं जयतीति धनंजयः An epithet of Arjuna. The etymology of the several epithets of Arjuna is explained by Arjuna himself to Uttara towards the the end of Virāṭa Parva where occurs the following :—सर्वाञ्जित्वा जनपदान्धनं चाच्छिद्य सर्वशः। मध्ये धनस्य तिष्ठन्तं तन्मामाहुर्धनंजयम् ॥ The amassing of wealth by Arjuna is referred to by Bhāravi himself in the first Canto :—

विजित्य यः प्राज्यमयच्छदुत्तरान्
कुरूनकुप्यं वसु वासवोपमः ।
स वल्कवासांसि तवाधुनाहरन्
करोति मन्युं न कथं धनंजयः ॥

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कच्चित् A particle of interrogation synonymous with किं. असि 2nd person singular of अस् to be. Conjugate —अस्ति स्तः सन्ति, असि स्थः स्थ, अस्मि स्वः स्मः.

स क्षत्रियस्त्राणसहः सतां यस्तत्कार्मुकं कर्मसु यस्य शक्तिः ।
वहन्द्वयीं यद्यफलेऽर्थजाते करोत्यसंस्कारहतामिवोक्तिम् ॥४८॥

[अन्वयः] यः सतां त्राणसहः स क्षत्रियः, यस्य कर्मसु शक्तिः तत् कार्मुकम् । द्वयीम् उक्तिं अफले अर्थजाते वहन् (तां) असंस्कारहताम् इव करोति ॥ ४८ ॥

48. 'He is a Kshatriya who is competent to protect the virtuous, and it is a bow which is efficient in its operations. One who co-ordinates the two words in a purposeless denotation of the mere species reduces them to a nullity bereft of significance.

48. Draupadī refers to the etymology of the two words क्षत्रिय and कार्मुक to suggest that they should be made true to their meaning. क्षतात् त्रायत इति क्षत्रं = क्षत् + त्रै + क (अ) affixed under the योगविभाग interpretation of सुपि in सुपि स्थः. On the model of पृषोदरादि the final अ of the previous member in क्षत्र drops. क्षत्रं means the military or warrior class. क्षत्रे: जातः क्षत्रियः = क्षत्र + घ under Pāṇini—क्षत्राद्घः. Or क्षणोतीति क्षत् derived from क्षणु हिंसायाम् of the 6th cojngation by the addition of क्विप् under the Vārtika:-संपदादिभ्यः क्विप्. क्षतः (नाशात्) त्रायत इति क्षत्रं तस्मिन् जातः क्षत्रियः He alone is a Kshatriya who is competent

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to protect the virtuous. कर्मणे प्रभवतीति कार्मुकं = कर्म + उकञ् under Pāṇini:—कर्मण उकञ्. That alone is a bow which has the power to operate. द्वयीं उक्तिम् Both these expressions. अफले अर्थजाते In a purposeless meaning indicative of mere species. वहन् Directing or causing to apply. यदि कश्चित् न संस्कारः (अस्ति) तां असंस्कारहतां इव करोति Such a one makes both the expressions depleted of their true meaning. In effect Draupadī exhorts Arjuna to be a true Kshatriya and make his bow a true bow. The etymology of क्षत्र is also referred to by Kālidāsa in Raghuvaṁśa :—क्षतात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः.

वीतौजसः संनिधिमात्रशेषा भवत्कृतां भूतिमपेक्षमाणाः ।
समानदुःखा इव नस्त्वदीयाः सरूपतां पार्थ गुणा भजन्ते ॥४९॥

[अन्वयः] वीतौजसः सन्निधिमात्रशेषाः भवत्कृतां भूतिम् अपेक्षमाणाः त्वदीयाः गुणाः समानदुःखा इव (हे) पार्थ नः सरूपतां भजन्ते ॥ ४९ ॥

49. 'Shorn of splendour, surviving in bare existence and awaiting a rise to be prompted by you, O Pṛtha's son, your qualities stand on a par with us, as if alike in woe.

49. हे पार्थ, त्वदीयाः गुणाः Your qualities—valour, strength and the like. How are they now ? वीतं ओजाः येषां ते वीतौजसः Powerless. संनिधिरेव संनिधिमात्रं, तदेव शेषः येषां ते संनिधिमात्रशेषाः They survive but in mere existence.

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They are all dormant. भूतिं अपेक्षमाणाः They stand in need of rousing by yourself. Only if you strive they will be revived. नः समानदुःखा इव As if they were undergoing an equal misery with us. नः सरूपतां भजन्ते They attain likeness unto ourselves. The parity of Pāṇḍavas and Arjuna's qualities is well brought out by the three adjectives set out in the first half of the verse. The Pāṇḍāvas too are now वीतौजसः Destitute of valour. संनिधिमात्रशेषाः They survive but in name. भवत्कृतां भूतिमपेक्षमाणाः They too are dependent on you for the revival of theiy glory. समानं दुःखं येषां ते समानदुःखाः. नः Genitive plural of अस्मद्. तव इमे त्वदीयाः, its alternative forms being तावकाः and तावकीनाः समानं रूपं येषां ते सरूपाः, तेषां भावः सरूपता तां सरूपतां. पृथायाः अपत्यं पुमान् पार्थः, तत्र संबुद्धिः पार्थ. Note the उत्प्रेक्षा in समानदुःखा इव.

आक्षिप्यमाणं रिपुभिः प्रमादा-
न्नागैरिवालूनसटं मृगेन्द्रम् ।
त्वां धूरियं योग्यतयाधिरूढा
दीप्त्या दिनश्रीरिव तिग्मरश्मिम् ॥ ५० ॥

[अन्वयः] प्रमादात् रिपुभिः आक्षिप्यमाणम् (अत एव) प्रमादात् नागैः आलूनसटं मृगेन्द्रम् इव (स्थितं) त्वां तिग्मरश्मिं दीप्त्या दिनश्रीः इव इयं धूः योग्यतया अधिरूढा ॥ ५० ॥

50. 'On you who had been insulted by foes through carelessness like a lion whose mane is disturbed by elephants rests the responsibility by

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reason of fitness as on the Sun depends the beauty of the day for its blaze.

50. This verse expressly states that the responsibility of crushing the enemies has descended upon Arjuna. प्रमादात् Through negligence, not out of lack of valour. रिपुभिः आक्षिप्यमाणं त्वां You that have been assailed by the enemies. (अत एव) नागैः आलूनसटं मृगेन्द्रमिव (स्थितं) त्वां And in consequence you apper like a lion whose mane has been tampered with by elephants though in inadvertence. इयं धूः This responsibility of crushing the enemies. योग्यतया By reason of fitness. त्वां अधिरूढा Has settled on you. Like what? दिनश्रीः दीप्त्या तिग्मरश्मिं इव Just as the beauty of the day depends on the sun by reason of its lustre.

करोति योऽशेषजनातिरिक्तां
संभावनामर्थवतीं क्रियाभिः ।
संसत्सु जाते पुरुषाधिकारे
न पूरणी तं समुपैति संख्या ॥५१॥

[अन्वयः] यः अशेषजनातिरिक्तां संभावनां क्रियाभिः अर्थवतीं करोति, तं संसत्सु पुरुषाधिकारे जाते पूरणी संख्या न समुपैति ॥ ५१ ॥

51. 'If a man makes an honour surpassing all others purposeful by his deeds, when the hour of counting men in assemblies arrives, no numeral other than the first reaches him.

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51. He alone ranked as first among men who scores a unique achievement. यः (पुमान्) अशेषजनात् अतिरिक्तां Surpassing all other men. संभावनां An honour. क्रियाभिः अर्थवतीं करोति He alone who justifies an unique honour by his actions. संसत्सु In assemblage. Amara :- समासमितिसंसदः. पुरुषाणां अधिकारः तस्मिन् पुरुषाधिकारे जाते (सति) When the opportunity arises for counting men. पूर्यते अनयेति पूरणी संख्या A number which goes to form an aggregate ; the number two and the later number. तं न समुपैति Does not reach him. He being ranked as number one, the second number and later numbers do not apply to him. He is ranked the foremost among men. So you must tend all your energies towards achieving an unique honour.

प्रियेषु यैः पार्थ विनोपपत्ते-
विचिन्त्यमानैः क्लमभेति चेतः ।
तव प्रयातस्य जयाय तेषां
क्रियादघानां मघवा विघातम् ॥ ५२ ॥

[अन्वयः] हे पार्थ, प्रियेषु उपपत्तेः बिना विचिन्त्यमानैः यैः (अघैः) चेतः क्लमम् एति । जयाय प्रयातस्य तव तेषां अघानां विघातं मघवा क्रियात् ॥ ५२ ॥

52. 'O Pṛtha's son, when you are gone on your journey for victory, may Indra destroy all evils at a mere thought of which even without justification in the case of loved ones the heart would grieve.

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52. Draupadī prayed for the removal of all obstacles in the way of Arjuna achieving his tasks. हे पार्थ O Arjuna. प्रियेषु (अस्मासु) उपपत्तेः विना विचिन्त्यमानैः अपि अघैः By reason of evils suspected without a cause. The idea is that we being dear relatives you are likely to apprehend evils overtaking us even without sufficient cause and you are likely to grow anxious. यैः विचिन्त्यमानैरपि तव चेतः क्लमं एति Even by the apprehension of which your mind will wither or get excited. Much more excited you are likely to be, when you are away from us in your quest for achieving success. जयाय प्रयातस्य तव For you when you are gone away on your task to achieve success. तेषां अघानां मघवा विघातं क्रियात् May Indra our favourite deity cause a destruction of all cares that are likely to impede your tasks. May Indra confer steadiness of your mind without disturbance from anxiety. क्रियात् is a predicate in आशीर्लिङ् or the Benedictive mood. Conjugate :—क्रियात् क्रियास्तां क्रियासुः, क्रियाः, क्रियास्तं क्रियास्त, क्रियासं क्रियास्व क्रियास्म.

मा गाश्चिरायैकचरः प्रमादं
वसन्नसंबाधशिवेऽपि देशे ।
मात्सर्यरागोपहतात्मनां हि
स्खलन्ति साधुष्वपि मानसानि ॥ ५३ ॥

[अन्वयः] असंबाधशिवे अपि देशे चिराय एकचरः वसन्

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प्रमादं मा गाः। हि, मात्सर्यरागोपहतात्मनां मानसानि साधुषु अपि स्खलन्ति ॥ ५३ ॥

53. 'Living solitary for long though in an uncrowded and auspicious site, do not give room to negligence. For, the minds of those whose character is corrupted by hate or attachment do go astray even in the case of good men.

53. संबाधः A crowd. असंबाधः Free from crowd. शिवः Free from danger. असंबाधश्चासौ शिवश्च तस्मिन् असंबाधशिवे अपि देशे Even in a place free from congestion and consequently free from dangers. चिराय एकचरः वसन् Remaining single for long. प्रमादं मा गाः Don't give room to weakness. अगाः Aorist of इ to go. Pāṇini: इणो गा लुङि. Here the predicate is used in the Aorist tense and in the Imperative significance. Owing to juxtaposition with the negative particle मा (माङ्) the initial augment अ of अगाः drops. Pāṇini:—माङि लुङ् and न माङ्योगे. For, ill-disposed persons are likely to do harm even to saints. मत्सर एव मात्सर्यं Hate. रागः Attachment. मात्सर्यं च रागश्च ताभ्यां उपहतः आत्मा येषां तेषां मात्सर्यरागोपहतात्मनां मानसानि The minds of those whose character is corrupted by hatred or love. साधुष्वपि स्खलन्ति Do slip or err even towards virtuous persons.

तदाशु कुर्वन्वचनं महर्षे-
र्मनोरथान्नः सफलीकुरुष्व ।

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प्रत्यागतं त्वास्मि कृतार्थमेव
स्तनोपपीडं परिरब्धुकामा ॥ ५४ ॥

[अन्वयः] तत् (तस्मात्) आशु महर्षेः वचनं कुर्वन् नः मनोरथान् सफलीकुरुष्व । कृतार्थं प्रत्यागतम् एव त्वा स्तनोपपीडं परिरब्धुकामा अस्मि ॥ ५४ ॥

54. 'Hence, quickly carry out the words of the great sage and fulfill our dreams. Only when you come back with mission fulfilled I wish to embrace you so as to cause the pressure of breasts.'

54. Draupadī concludes her speech. तत् Therefore. आशु महर्षेः वचनं कुर्वन् Acting according to the words of the sage quickly; by doing penance. नः मनोरथान् सफलीकुरुष्व Fulfill our dreams. कृतार्थं प्रत्यागतं त्वा एव Only when you come back with success in your mission. त्वा = त्वां. स्तनयोः स्तनाभ्यां वा उपपीड्य स्तनोपपीडं So as to cause the pressure of breasts. The suffix णमुल् is added to उप-पीड् when it governs a noun in the Instrumental or Locative case. Pāṇini :—सप्तम्यां चोपपीडरुधकर्षः. परिरब्धुं कामः यस्याः सा परिरब्धुकामा. The infinitive of purpose तुम् drops its final nasal before काम or मनस् in a compound. Vārtika :—तुंकाममनसोरपि. अस्मि I am desirous of embracing you. A woman's embrace before the achievement of his tasks will not yield pleasure to a man. As embrace after the achievement of success will alone be appreciated.

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उदीरितां तामिति याज्ञसेन्या
नवीकृतोद्ग्राहितविप्रकाराम् ।
आसाद्य वाचं स भृशं दिदीपे
काष्ठामुदीचीमिव तिग्मरश्मिः ॥ ५५ ॥

[अन्वयः] स याज्ञसेन्या इति उदीरितां नवीकृतोद्ग्राहित-विप्रकारां वाचम् आसाद्य उदीचीं काष्ठाम् आसाद्य तिग्मरश्मिः इव भृशं दिदीपे ॥ ५५ ॥

55. On receiving the above words pronounced by Draupadī which renewed and impressed the insult done by enemies, he blazed to the extreme (with fury) as the Sun would blaze on reaching the northern zone of the sky.

55. इति याज्ञसेन्या उदीरितां तां वाचं आसाद्य On hearing the above speech made by Draupadī. यज्ञसेन is the name of King Drupada. यज्ञसेनस्य अपत्यं स्त्री याज्ञसेनी तया याज्ञसेन्या आसाद्य lit., means having seen; having heard in the context. How was the speech ? नवीकृतः (अत एव) उद्ग्राहितः विप्रकारः यया तां नवीकृतोद्ग्राहितविप्रकारां It revived the memories of insult offered by enemies and impressed it deep in the minds of Arjuna. सः भृशं दिदीपे Arjuna blazed (with fury) all the more. Like what? उदीचीं काष्ठां आसाद्य तिग्मरश्मिः इव Like the sun on reaching the northern quarter. In the Uttarāyaṇa the sun grows hotter. काष्ठा means thick. Amara :— दिशस्तु ककुभः काष्ठा आशाश्च हरितश्च ताः. तिग्माः रश्मयः यस्य सः तिग्मरश्मिः The hot-rayed one ; the sun.

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अथाभिपश्यन्निव विद्विषः पुरः
पुरोधसारोपितहेतिसंहतिः ।
बभार रम्योऽपि वपुः स भीषणं
गतः क्रियां मन्त्र इवाभिचारिकीम् ॥ ५६ ॥

[अन्वयः] अथ विद्विषः पुरः अभिपश्यन् इव पुरोधसा आरोपितहेतिसंहतिः स रम्योऽपि आभिचारिकीं क्रियां गतः मन्त्र इव भीषणं वपुः बभार ॥ ५६ ॥

56. Then visualising, as it were, his enemies in front, with arms put on him by the priest (Dhaumya), he, though charming, bore a terrific form like an incantation directed towards the destruction of foes.

56. अथ Afterwards. विद्विषः पुरः अभिपश्यन्निव As if visualising his enemies in front. पुरोधसा आरोपिता हेतिसंहतिः यस्य सः पुरोधसारोपितहेतिसंहतिः With his multitude of weapons put on him by their priest Dhaumya after due consideration with mantras. हेतिः A weapon, संहतिः A heap. सः Arjuna. रम्योऽपि Though charming. भीषणं वपुः बभार Bore a terrific body. Like what ? अभिचारः The slaughter of a foe. अभिचारः प्रयोजनं यस्याः सा आभिचारिकी = अभिचार + ठञ् तां आभिचारिकीं. क्रियां गतः Employed with a view to the slaughter of foes. मन्त्र इव Like an incantation. A mantra by itself is gentle, but when it is directed towards molestation of another it grows terrible. In the same

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way Arjuna put on a terrific form. बभार Perfect of भृ to bear, an alternative form being बिभरामास. The metre of this verse is वंशस्थ as distinct from उपजाति in which the preceding verses are couched. It is a canon of poetics that the concluding stanza or stanzas in all the Sargas of a महाकाव्य should differ in metre from the verses constituting the bulk of a Sarga. Vide the following definition of a Mahākāvya given by Daṇḍin :—सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसंधिभिः । सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम् ॥ In pursuance of this rule the present and the remainning verses of this Sarga are couched in metres other than the उपजाति.

अविलङ्घ्यविकर्षणं परैः
प्रथितज्यारवकर्म कार्मुकम् ।
अगतावरिदृष्टिगोचरं
शितनिस्त्रिंशयुजौ महेषुधी ॥ ५७ ॥

[अन्वयः] परैः अविलङ्घ्यविकर्षणं प्रथितज्यारवकर्म कार्मुकं (तथा) अरिदृष्टिगोचरम् अगतौ शितनिस्त्रिंशयुजौ महेषुधी ॥ ५७ ॥

57. Bearing a bow whose range could not be escaped from by enemies and whose stringing and operation were renowned and a pair of quivers coupled with a sharp sword, which never fall within the range of enemies' eyes,—

57. The present verse and the two succeeding ones are couched in the वियोगिनी metre. The three

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verses beginning from here form a single sentence constituting a विशेषक. The principle clause सः समाविवेश occurs in Verse 59. Its adjective समुद्वहन् occurs in Verse 58. समुद्वहन् 'bearing' governs objects set out in Verses 57 and 58. In Verse 56 it was stated that Arjuna put on all his arms. What those arms are classified by Verses 57 & 58. The first half of Verse 57 refers to the bow and the second half refers to the pair of quivers, both object of उद्वहन्. परैः अविलङ्घ्यं विकर्षणं यस्य तत् Whose operation is insurmountable for enemies. No enemy can escape the operation of the bow. Further प्रथिते ज्यारवः कर्म च यस्य तत् प्रथितज्यारवकर्म The noise of whose stringing and action are renowned, both adjectival to कार्मुकं object of उद्वहन् which governs also महेषुधी Dual. इषवः धीयन्ते अनयोः इषुधी A pair of quivers. How are they ? अरिदृष्टिगोचरं अगतौ That had never reached the range of enemies' vision. The idea is that Arjuna never turned back in battle. Further शितेन निस्त्रिंशेन युक्तौ इति शितनिस्त्रिंशयुजौ They accompanied a sharp sword. शित Past passive participle of शो to sharpen. निर्गतः त्रिंशतः अङ्गुलिभ्यः निस्त्रिंशः A sword is so called because it exceeds 30 finger widths.

यशसेव तिरोदधन्मुहु-
र्महसा गोत्रभिदायुधक्षतीः ।

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कवचं च सरत्नमुद्वहन्
ज्वलितज्योतिरिवान्तरं दिवः ॥ ५८ ॥

[अन्वयः] गोत्रभिदायुधक्षतीः यशसेव महसा मुहुः तिरोदधत् सरत्नम् (अत एव) ज्वलितज्योतिः दिवः अन्तरमिव कवचं च उद्वहन् ॥ ५८ ॥

58. Ever and anon concealing the scars made by the weapons of Indra with the colour of his own person as with fame, and bearing an armour set with gems like an interspace of the sky lit by stars.

58. This verse refers to the armour borne by Indra. कवचं object of उद्वहन् is qualified by तिरोदधत्. As the time of burning the Khāṇḍava forest Indra fought with Arjuna and effected several wounds cn his persons leaving scars which the armour now conceals. गोत्रभिदः आयुधस्य क्षतयः ताः The scars of weapons employed by Indra. महसा By its lusrtre. यशसेव As with his own fame. तिरोदधत् Concealing. Further रत्नैः सह वर्तत इति तथाभूतं सरत्नं The armour is set with gems. अत एव ज्वलितज्योतिः दिवः अन्तरमिव स्थितं The armour appears like a petal of the sky crowded by stars. ज्वलितानि ज्योतींषि यस्मिन् ज्वलितज्योतिः तादृशं कवचं उद्वहन् to be construed along with समाविवेश the predicate in the next verse.

अलकाधिपभृत्यदर्शितं
शिवमुर्वीधरवर्त्म संप्रयान् ।

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हृदयानि समाविवेश स
क्षणमुद्बाष्पदृशां तपोभृताम् ॥ ५९ ॥

[अन्वयः] सः अलकाधिपभृत्यदर्शितं शिवम् उर्वीधरवर्त्म संप्रयान् क्षणं उद्बाष्पदृशां तपोभृतां हृदयानि समाविवेश ॥ ५९ ॥

59. Marching on the auspicious way led by the servant of the lord of Alakā, he entered the hearts of all penance-doers whose eyes were shrouded in tears at that instant.

59. अलका The name of Kubera's city. अलकायाः अधिपः Lord Kubera. अलकाधिपस्य भृत्यः The servant of Kubera; the Yaksha that accosts Arjuna. तेन दर्शितं अलकाधिपभृत्यदर्शितं Pointed out by the Yaksha. शिवं Free from danger, both adjectival to उर्वीधरवर्त्म उर्वीधरस्य वर्त्म The way leading to the mountain where Arjuna is to do penance, object of संप्रयान् Starting for; Present participle of या with सं and प्र. सः Arjuna. उद्गतानि बाष्पाणि ययोस्ते उद्बाष्पाः, उद्बाष्पे दृशौ येषां तेषां उद्बाष्पदृशां At the moment of Arjuna's departure the eyes of sages in that forest were filled with tears. तपोभृतां हृदयानि समाविवेश Arjuna entered the hearts of penance-doers. All the sages thought of him with eyes filled with tears due to separation.

अनुजग्मुरथ दिव्यं दुन्दुभिध्वानमाशाः
सुरकुसुमनिपातैर्व्योम्नि लक्ष्मीर्वितेने ।

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प्रियमिव कथयिष्यन्नालिलिङ्ग स्फुरन्तीं
भुवमनिभृतवेलावीचिबाहुः पयोधिः ॥ ६० ॥

इति महाकविश्रीभारविकृतौ किरतार्जुनीये महाकाव्ये
धनंजयप्रस्थानो नाम तृतीयः सर्गः ॥

[अन्वयः] अथ आशाः दिव्यं दुन्दुभिध्वानं अनुजगुः, व्योम्नि सुरकुसुमनिपातैः लक्ष्मीः वितेने । अनिभृतवेलावीचिबाहुः पयोधिः स्फुरन्तीं भुवं प्रियं कथयिष्यन् इव आलिलिङ्ग ॥ ६० ॥

60. Then the different extremities of the sky echoed with the celestial beat of drums; beauty was spread over the sky by the showers of divine flowers; and the Ocean with its arms of waves moving towards the shore embraced the smiling Earth as if to communicate a pleasant news.

60. This verse is couched in the मालिनी metre. अथ Afterwards; as soon as Arjuna started on his journey. आशाः All the quarters. दिवि भवः दिव्यः तं दिव्यं Celestial. दुन्दुभिः ध्वानः तं दुन्दुभिध्वानं अनुजगुः Resounded with the beat of drums beaten by the celestials, because Arjuna's departure was the starting point for the triumph of virtue in the world. अनुजगुः Perfect of गै with अनु 3rd person plural. सुरकुसुमानां निपातैः By the fall of celestial flowers. व्योम्नि In the sky. लक्ष्मीः वितेने Beauty was spread. Even the ocean by its ebb-

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spread out its arms of bay towards its shore as if to embrace its beloved the earth for the purpose of communicating the glad news. पयोधि: The ocean. प्रियमिव कथयिष्यन् As if to tell a pleasing news. अनिभृताः वेलायां याः वीचयः ता एव बाहवः यस्य सः अनिभृतवेलावीचिबाहुः With its hands of waves tossing at the shore. वेला means sea-shore. स्फुरन्तीं भुवं आलिलिङ्ग The ocean embraced the shining earth. All these actions suggest that Arjuna's mission was favoured by the gods.

Just as Māgha in the concluding stanza of every Sarga in his Kāvya Śiśupālavadha uses the word श्रीः, similarly it is the practice of this poet to employ the word लक्ष्मीः in the concluding stanzas of all the Sargas in this Kāvya in keeping with which may be noted in the second foot of this verse the word लक्ष्मीः.

The End of the Third Canto.

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PROSODY

A Śloka consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

य ⏑ — — भ — ⏑ ⏑ म — — —
र — ⏑ — ज ⏑ — ⏑ न ⏑ ⏑ ⏑
त — — ⏑ स ⏑ ⏑ —

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1. वियोगिनी is an अर्धसमवृत्त metre with 10 syllables in each of the 1st and 3rd pādas and 11 syllables in the 2nd and 4th pādas. Definition :—विषमे ससजा गुरुः समे सभरा लोऽथ गुरुर्वियोगिनी. The odd quarters consist of 2 सगणs, जगण and गुरु, and the even quarters consist of सगण, भगण, रगण, लघु and गुरु.

Examples :—Canto II. Verses 1 to 56.
Canto III. " 57 to 59.

2. पुष्पिताग्रा is an अर्धसमवृत्त metre with 12 syllables in each of the 1st and 3rd pādas and 13 syllables in the 2nd and 4th pādas as per the following definition :—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा. The odd quarters consist of 2 नगणs, रगण and यगण, and the even quarters consist of नगण, 2 जगणs, रगण, and one guru. Example :—

Canto II. Verse 58.

3. उपजाति is a combination of इन्द्रवज्रा and उपेन्द्रवज्रा. Indravajrā is a type of metre with 11 syllables in each quarter, defined thus :—स्यादिन्द्रवज्रा ततजास्ततो गौ. It means that Indravajrā contains in order 2 तगणs, जगण and 2 गुरुs. Upendravajrā is a metre with 11 syllables in a quarter and resembles Indravajrā in all respects except that the first syllable in every quarter is a laghu instead of a guru and its definition is उपेन्द्रवज्रा जतजास्ततो गौ. In Upajāti, one or more quarters conforming to the definition of Iudravajrā co-exist with one or more quarters

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which conform to the definition of Upendravajrā. The following is its definition :—

अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः.

Examples :—Canto II. Verse 57.
Canto III. Verses 1 to 55.

4. **वंशस्थ** is a metre with 12 syllables in each quarter consisting of जगण, तगण, जगण and रगण. Definition :—जतौ तु वंशस्थमुदीरितं जरौ.

Example :—Canto III. Verse 56.

5. **वसन्ततिलका** is a metre with 14 syllables in each quarter consisting of तगण, भगण, 2 जगणs and 2 gurus. Definition :—उक्ता वसन्ततिलका तभजा जगौ गः.

Example :—Canto II. Verse 59.

6. **मालिनी** is a metre with 15 syllables in each quarter consisting of 2 नगणs, मगण, and 2 यगणs. Definition :—ननमयययुतेयं मालिनी भोगिलोकैः.

Example :—Canto III. Verse 60.

The metres employed in the two cantos may therefore be summed up as follows :—

Canto 2. Ślokas 1 to 56 are couched in the वियोगिनी metre, also called सुन्दरी or वैतालीय, Śloka 57 is in the उपजाति metre, 58 in the पुष्पिताग्रा and the last in the वसन्ततिलका metre.

Canto 3. Ślokas 1 to 55 are composed in the उपजाति metre, Śloka 56 in the वंशस्थ, 57 to 59 in the वियोगिनी and the last one in the मालिनी metre.

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Madras University Questions.

(Confined to the 3rd Canto)

April 1962

3. Summarise the words spoken to Arjuna either by Vyāsa or by Draupadī.

4. From your study of the three texts, write an estimate of either the role of Ṛshis or the part played by Śāpa, giving suitable illustrations.

5. Annotate any of the following :—

(1) असाधुयोगा हि जयान्तरायाः
प्रमाथिनीनां विपदां पदानि ।

(2) विश्वासयत्याशु सतां हि योगः ।

(3) स क्षत्रिय स्त्राणसहः सतां य-
स्तत्कार्मुकं कर्मसु यस्य शक्तिः ।

6. (a) Give with explanation the vigrahavākya or derivation of the following :—

v. दुरापा vi. उदारचेताः vii. धर्म्यामि viii पाथेयम्

(b) Identify the forms in the following :—

i. संपत्स्यन्ते ii. उच्चैः iii. दधान :iv. मा स्म भूः
v. लिप्सया vi. त्वा vii. असि viii. (संशरय कर्णादिषु) तिष्ठते

4. Translate into English :—

त्रिःसप्तकृत्वो ... ... गुणानाम् ॥
योगं च तं... ... चिराय चक्षुः ॥

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